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Julian Boyd, editor of Thomas Jefferson's papers (see "The Jefferson Monument," by Datus C. Smith, Jr., page 12).

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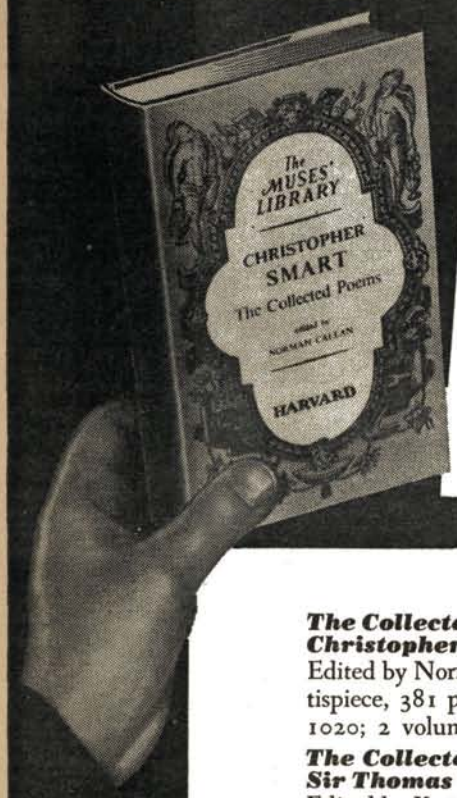

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A HISTORY OF THE SOUTH is published in co-operation with The Littlefield Fund for Southern History of The University of Texas. However, all orders and inquiries should be addressed to:

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TRADE Winds

FON BOARDMAN, valiant defender of university presses in general and the Columbia University Press in particular, was a guest speaker at a recent luncheon of the Publishers Ad Club. For the occasion he dashed off a special issue of his *Pleasures of Publishing*. This semi-monthly summary of Columbia Press activities is widely quoted at all times, but the special issue promises to establish a record. It purports to be a newly discovered diary of an indestructible advertising and publicity man of another era (a device employed toward a different end by John Hersey in "The Wall") and Fon has graciously permitted TRADE WINDS to reprint the greater part of it:

January 8, 348 B.C.: Aristotle can't see why we haven't taken a full-page ad for his "Politics" in the *Athens Mercury*. If the Academy Press can do it for Plato's "Republic," why can't the Peripatetic Press do a little something to sell *its* authors' books? He threatens to take his next book to Parthenon House. Says they've already promised him a nectar party on top of Mt. Olympus and they're sure they can get Zeus to attend. . . .

I would never have had to put up with such things had I not displeased that Pharaoh who fancied himself an author. Against my judgment, we published his autobiography, "I Married a Pyramid." Everything went wrong. The *Thebes Times and Telegram* never even reviewed it. I tried to explain, but when the Nile failed to start its annual flood on publication day Sinuhe the Publisher told Pharaoh it was my fault. That very day Pharaoh put this curse on me, condemning me forever to be a publisher's advertising and publicity man. . . .

July 10, 46 B.C.: What a day here at Romulus and Remus. A poet and a brass hat all at once. Vergil dropped in in the morning and I couldn't convince him that poetry never does sell as well as war heroes' memoirs. He thinks we should have been able to get more publicity out of his winning the Pompey Poetry Prize. And yesterday he couldn't find a single copy of his "Georgics" in the Seven Hills Book Shoppe.

Then in the afternoon came Caesar. I thought he would be pleased that "Commentaries" is leading the best-seller list for the sixth straight week. I even had the layouts ready for our new campaign —full pages in the book sections in Rome, Carthage, and Syracuse, using the new slogan I thought up, "How Caesar Galled the Gauls." (Also in the *Mediterranean Monthly*, although they haven't reviewed a book of ours in two years.) Unfortunately, this reminded him of foreign rights and sales in the provinces. Wanted to know precisely what we were doing in all three parts of Gaul, and when is the British edition coming out? I tried to explain about devaluation. . . .

December 16, 1615 A. D.: Shakespeare wants to switch publishers and come to us. This sounds like big stuff but I understand he is difficult to deal with. He has no kind words for Globe Publishers. Says of the head of the house that "he hath not fed of the dainties that are bred in a book; he hath not eat paper, as it were; he hath not drunk ink."

Seems Globe insists on issuing Shakespeare's plays only in pamphlet form separately and S. doesn't think these quartos are selling well enough. He will sign with us if we will bring out a collected edition of his works, including a limited edition. Thinks we could get the London Theatre Guild to put on a cycle of his plays at the time and wants us to promise to use billboards all over the city. . . .

February 9, 1755 A. D.: Dr. Johnson sent Boswell around today to discuss promotion plans for the "Dictionary of the English Language," but the man is so gabby that we never did get much done all afternoon. After we discussed business for a bit he said, "Come, my lad, and drink some beer. Then I must get home and jot down these things I have been saying. I haven't attributed any good remarks to Dr. Johnson in several days." . . .

October 23, 1759 A. D.: Doublejour et Cie is certainly a madhouse every time a new Voltaire book comes out. Now he's wild because "Candide" hasn't stirred up enough controversy. Writes us a letter every day. Thinks we should bribe the Société à bas le Vice to try to get the book banned in Paris. When I showed this suggestion to M. Noir he said to tell Voltaire, "I disapprove of what you say, but I will defend to the death your right to say it." . . .

August 13, 1809 A. D.: I thought I had seen everything but in all my centuries I have never before had to handle an author who is also a book salesman. And I hope never again. Parson Weems is here this week to discuss promotion for "The Life of George Washington." He's just back from the South, where he sells Mat Carey's books and says the stores there will give us window displays for a whole week if we advertise in all the papers.

Weems may be a good salesman, but what a liar! I told him we planned to build our publicity and advertising around the cherry tree story. He said, "Naturally. What do you think I made up the story for? You people at Bunker Hill Press sit around here in your nice offices too much. You ought to get out on the road and find out what the stores and the public want."

He calmed down a bit when I told him we were going to send a sprig of cherry blossoms with every review copy, send every dealer a snuff box of cherry wood, and build our ads around a drawing of a cherry tree with copies of the books dangling from every branch (and that was *our* idea; little help we got from the agency!). It's too bad, he says, that the General is dead. "I could have got him to visit every big account in the country and chop down a cherry tree in the window." . . .

March 15, 1950 A. D.: I knew I should have walked out when they offered me this job at Stalin, Molotov & Comrades, Inc. The head of the house is also our leading author

"I have the feeling, Miss Cardew, that you might have a bright future in the cover department of some pocket-book publishing house."

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FARRAR, STRAUS

so the argument over royalties is a stand-off, but quite a show. Still isn't settled who has the veto.

Right now we're trying to decide titles for the three volumes of Uncle Joe's autobiography. The overall title is O.K.: "A World I Never Should Have Made." And the Politburo has approved the first volume's title, "Georgia Boy." We had quite a struggle over the second volume, but Stalin finally agreed on "Tiptoe through the Titos." Then what a fight over the third volume!

There are nine of us involved, including Stalin. Since the contents of this last volume face both ways, so to speak, the argument is over which should be emphasized, Europe or Asia. Most of us favored "Red Collar Zoo." But Stalin liked "The Good Red Earth." Finally we decided to settle it democratically. So we took a vote and Stalin outvoted us, one to eight. This has aided employment in Moscow quite a bit as there are now eight jobs open in this one publishing house.

Personally, I'm slipping over the border tonight and heading for America. I'm going to look for a nice quiet job in a university press. . . .

TWO OF THE most talked-about books in New York this week are collections of short stories: Charles Jackson's "The Sunnier Side" and Angus Wilson's "The Wrong Set.". . . "The Wall" and "The Cardinal" may be monopolizing the interest in fiction at Macy's and Brentano's, but Hattie Carnegie and "21" are featuring "Memory and Desire.". . . John Gunther delivered the last pages of "Roosevelt in Retrospect" to Cass Canfield on April 11 and Harper announces May 31 as the publication date—something of a record for days like these. . . . S & S will publish the autobiography of Raymond Loewy, famous industrial designer. . . . John Steinbeck's next book for Viking is a play in story form called "In the Forest of the Night." . . . The new Ben Ames Williams novel, "Owen Glenn" (Houghton Mifflin), concerns a Welsh miner who marries a woman considerably older than himself. . . . Also on the way: "Spark of Life," by Eric Remarque; "The Disenchanted," by Budd Schulberg; "God's Men," by Pearl Buck; "The Rest They Need," by Herbert Lyons; "Floodtide," by Frank Yerby, and new novels, not yet titled, by Norman Mailer and Mika Waltari. The setting for Mailer's book is a boarding house on Brooklyn Heights. . . .

SID SHALIT, who makes a specialty of checking up on gags and wisecracks used by radio comedians, caught no fewer than six of them trying the same line in a single week! It went, "I learned to dance with Arthur Murray. Then I discovered it was more fun with girls.". . . The story that was being bandied about most frequently along Publishers' Row concerned the damsel whose eye was caught by a sign on the back of a truck: "If you can read this you're too darn close." She entered a hosiery shop and asked if she could purchase nylons with that same message embroidered around the tops. "It's an irregular request," said the clerk dubiously, "but I suppose we can do it for you. Would you like block letters or script?" "Neither," said the damsel firmly. "Braille!". . . Definition of the week: A sadist is a man who wouldn't hurt a masochist. . . . And *Quick* magazine uncovered at last a writer who is satisfied with his royalties: General Walter Bedell Smith. "The tax on my profits from 'My Three Years in Moscow,'" confessed General Smith, "was twice as much as the Government paid me in thirty-two years of Army service!"

—BENNETT CERF.

Small Male Bird

By Robert P. Tristram Coffin

THIS small bird so brazenly male
Has only colors, his conscious tail,
A slim throat hollowed out for song
To bear his sky-wide pride along.

You would think to hear him sing
He is a consequential thing,
Not a bead in a feathered chain
As multitudinous as the rain.

His poor small feathers painted red,
A little gold-dust on his head
Are all the bird has to impress
His mate with his fierce godlikeness.

Such a pygmy this to face
Goliaths of inert old space!
Yet he looks scornfully at me
Feathered in bronze integrity.

He tips his head back, grows in size
With song, two stars come in his eyes
He stops, he listens to his high
Notes waking corners of the sky.

He holds his tail up taut and curled,
Sure he is center of the world,
And watching him fill so with light,
I am not so sure but he is right.

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By Bernard Dorival

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THE SECRET MEETING OF DECEMBER 7, 1927, AND WHAT HAPPENED THEREAFTER

Fourteen years to the day before Pearl Harbor, three men gathered secretly in a dusty storeroom in the Journalism Building of Columbia University.

There was no connection between the two events.

The three men talked for half an hour and when they calmed down the most important decision in the then young life of Columbia University Press had been made. The Press would begin work on the only encyclopedia constructed from the ground up for Americans.

Almost eight years later, on October 17, 1935, the first edition of *The Columbia Encyclopedia*, in one volume, was published, somewhat to the amazement of the editors.

Since then, three things have happened. Item one: over 200,000 copies of the *Encyclopedia* have been sold. Item two: an uncounted number of people have written the editors to offer suggestions, criticisms, and a mishmash of ideas. Item three: as soon as the first edition was published, the editors abandoned it to the tender mercies of the critics and the public and began work on a second edition. Let us consider these matters in order:

The Sales and Advertising Department of the Press is happy about the sale. Nothing more need be said about the commercial aspects.

Alphabetically, in a now bulging file, one of the first letters to the editors is from the "Secretary-Manager" of the Wine Institute, offering to assist in rewriting any articles on that beverage.

Another correspondent raised the question: is Dubuque or Des Moines the most important commercial and manufacturing center in Iowa?

Replying to a complaint on a sin of biographical omission, the editors said: "A general reference work has to omit somebody's grandfather."

An English clergyman wrote eight separate cards and letters on the spelling and pronunciation of practically unknown names.

Someone sent in a complete file of *Cryptograms*, the official journal of the American Cryptogram Association.

The North Carolina State Librarian was asked if that state had an official flower. (No, but the school children had selected the ox-eyed daisy.)

The Aaron Burr Association expressed "general satisfaction and pleasure" over the way *The Columbia Encyclopedia* treated that adventurous man.

A debate via letters was carried on with a gentleman of the banking firm of Lehman Brothers as to whether a certain little-known game fish deserved a separate article.

Correspondence with another gentleman concerned the difference, if any, between the Persian lilac and the Chinese lilac.

The Army carried on through channels. The engineer's office for the Philadelphia District could not supply information on the Chesapeake and Delaware Canal because said canal was in the Washington District.

An obviously perfect husband was sure a certain kind of factory was not located in a certain city. His wife said so and she grew up there.

An unsolicited article on Copernicus, brought on by reading the *Encyclopedia*, secured for its author in return this understatement: "The technique of writing for a one volume encyclopedia differs materially from other writing skills."

The National Cottonseed Products Association regretted that the editors did not think that product warranted more space than it received.

Did the Atlantic cable "snap" in 1858, or did something else cause it to stop working? A lady correspondent found it quite important to settle this problem.

A gentleman in Canada thought more attention should be given to Ozymandias just so there would be an excuse to quote Shelley's lines.

A less gentle gentleman, who wrote largely in capital letters, insisted on an article warning of the dangers of "English Speaking Unionism," quite as dangerous an "ism," he was sure, as Nazism, Fascism, Communism, and Socialism.

Still struggling to be polite to all correspondents, an editor remarked wistfully: "In Plato's heaven a better editor has made a better Encyclopedia."

Meanwhile, 150 editors, writers, and researchers have been trying to put together a new edition. Their most indispensable item of equipment is not brains, patience, or black coffee. It is the lowly three-by-five card, or slip of paper, the world's greatest invention for the preservation and dissemination of knowledge.

To date, they have consumed about 2,000,000 of them, and the final "manuscript" of the Second Edition of *The Columbia Encyclopedia* will consist of 120,000 such cards, enough to cover a good part of a football gridiron if the editors had time to play games.

At the moment, some articles are in type, some are being written, and some are giving the editors ulcers. Very soon there will be 70,000 articles, and 6,000,000 words, long and short, will have been written. They will deal with everything from dogs to senators. (Every breed of the former currently recognized by the American Kennel Club will be included.)

It would be easy to go on indefinitely

. . . The black coffee doesn't show

with facts and statistics, but there is space for only three more points: (1) since the first edition, 3,500 persons now living who were not in the first edition have accomplished enough in the world, for good or ill, to be added to the new edition; (2) if you contemplate writing a mystery story there is a table of poisons and antidotes;

And (3) the Second Edition of *The Columbia Encyclopedia*, completely revised and containing 2,500 pages, will be published on October 17, 1950, exactly fifteen years after the first edition came into a world that had not yet heard of Jackie Robinson, Dwight D. Eisenhower, or Oak Ridge.

Before publication, the price will be $22.50; after publication, $25.00. If you insist, your bookstore will accept your order even now in the gentle month of May.

COLUMBIA
UNIVERSITY PRESS
On Morningside Heights
in the City of New York

Advertisement

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The Saturday Review of Literature

Middlemen of Learning

—Blackstone Studios.
Dumas Malone

THE ANNUAL University Press Issue of *The Saturday Review of Literature* is now such a well-established institution that justification of it is quite unnecessary. There are nearly fifty of these presses, dotting the entire map of the United States; and despite the fact that they do not publish fiction they produce a very considerable proportion of the country's books. As a rule, their books don't shout from the housetops, but most of them are good to look at when you get close to them; and, unlike some of the flashy favorites of the marketplace which are here today and gone tomorrow, nearly all of them have enduring value. Some of them are highly distinguished works by any reckoning, and in the mass they cannot fail to be impressive.

Having once been the head of a university press, I am not unaware of the vexatious problems confronting the men who publish these books—these middlemen of learning who stand between scholars and society, as the president of their association says in his editorial, and have to put up with both. My own judgment of their product can never be quite disinterested; hence it is fortunate that the function of a guest editor is not that of judge but of announcer. I am introducing here five persons who can speak more objectively of the publications of the university presses in that many fields during the past year.

Without trying to summarize these illuminating articles, I can say that the presses have done most and best in the American field, especially in history, and in belles-lettres (though with very slight emphasis on "creative" writing), that they have done rather indifferently in the non-American field, except in literary studies, that they have done fairly well in science, especially in relating science to society, and worst, perhaps, in current affairs. If there isn't too much American history on these lists, there is too little European, and probably too little business and economics. There should be more scientific works, even though original scientific work appears in articles more than books; and if, as one commentator says, the periodicals of our day are unable to treat current affairs fully and critically because of their own decline in number, this situation is a challenge to university publishers. It may be added, with respect to all fields, that the necessary reluctance of commercial houses to assume the risks of border-line books in these days of greatly increased production costs imposes an added responsibility on academic houses.

By and large, there is great variety in these lists, and one gains the impression that university presses will publish books on almost anything—from oil in Oklahoma to white pine in Minnesota and the mail-order business in Chicago, from Hogarth and Edmund Burke to Coronado and General Yamashita. The proportions of the lists, I believe, are chiefly owing to accidents of circumstance, coupled with a recognition of the buying tastes and habits of the American public, which not even a university purchaser can disregard. The possible overemphasis on American subjects may be attributed to both these factors; and the relatively slight attention to contemporary affairs can be explained on other grounds than the timidity of the publishers, unless it be timidity to hesitate to stamp the name of a university on works that are superficial and ephemeral. Solid studies of the problems of the modern world which can be tested by such standards as scholars apply are sure of a welcome, but if university presses don't get them one can always be sure that there is no social loss since somebody else surely will.

There is comment in these articles on the continued absorption of the academic mind in the seminar and the monograph, and in my opinion this is still deserved. But the warnings against minutely specialized studies and highly technical subjects should be issued, not to the university publishers, who have been saying this sort of thing for years and are probably saying it right now at their annual meeting, but to the professors. Being one of the latter, I will frankly admit that very many of us still prefer the safety of the remote and inconsequential to the perils of the immediate and crucial. I gain the impression that the writing in these books still leaves much to be desired in sprightliness, but that it is definitely better than it used to be. In some of them it is of a high order, as I happen to know from having read them. The charge that the presses aren't engaged sufficiently in ambitious multi-volume projects, as made by one of the best critics, is certainly not warranted in all fields. The Louisiana State University Press is issuing a ten-volume "History of the South"; Yale has long been engaged on a magnificent fifty-volume edition of the "Correspondence of Horace Walpole," and Princeton now caps the climax with "The Papers of Thomas Jefferson," which will surpass all American projects of the sort in magnitude and which promises, also, to set new qualitative standards.

Owing to a delay in the publication date we were unable to print in this issue a review of the handsome first volume of this great collection, as we had hoped to. Hence we have asked the director of the Princeton University Press to describe the work as a publishing project. His personal modesty cannot disguise his publishing audacity in this connection, and one wonders what commercial house would have been willing to embark on this colossal enterprise. This is the most striking recent proof that universities and academic presses rush in where businessmen fear to tread, and I believe that this courage is that of purposefulness, not foolishness. To them the first motive is and must always be the enlightenment of the public mind by the dissemination of sound learning.

—DUMAS MALONE,
Guest Editor.

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Avenue to Now

WENDELL H. STEPHENSON

IT IS obvious that if all written history prior to 1949 were suddenly removed from the face of the earth university-press publications of the last eighteen months would preserve a significant segment of the American heritage. The two or three five-foot shelves of fragments may contain no immortal classics but they number some meritorious contributions to all periods of American history as well as excursions into the past of other lands. Diverse subject matter indicates a versatile guild conscious of a mission to expand the frontiers of historical knowledge. Limits seem infinite: a generation ago eyebrows might have been lifted had anyone essayed a biography of the lowly pig but in 1950 historians and laymen will read with avid interest Charles W. Towne's and Edward N. Wentworth's "Pigs from Cave to Corn Belt" (Oklahoma). It is a far cry to Irving A. Leonard's "Books of the Brave" (Harvard), even farther to Henry Steele Commager's "The American Mind" (Yale).

One of the trends in university-press publishing is the placing of more emphasis upon books for the intelligent lay reader. The trend has not reached revolutionary proportions; specialists still write for specialists and, happily, university presses seem willing to publish their wares. Of the seventy-five representative books before me all but a score are monographs or collections of documents, the two categories in which university presses have made their greatest contribution in the past. A notable exception is Robert E. Riegel's "Young America, 1830-1840" (Oklahoma), a social history of the livelihoods, thoughts, ideals, and amusements of the common man. Another is Michael Kraus's "The Atlantic Civilization: Eighteenth-Century Originals" (Cornell), a synthesis of cultural interplay between the Old World and the New which stresses the impact upon Europe of American influences in political thought, religious toleration, humanitarianism, and science, and European contributions to American education, medicine, literature, and art. The new editions of "Benjamin Franklin's Memoirs" (California) and the "Autobiography of Benjamin Franklin" (California), edited by the late Max Farrand, will promote the work of students in eighteenth-century subjects.

There is little evidence of historians' willingness to attack the "spacious" present, unless one gives it Carl Becker's broad definition. But if they prefer the safer subjects of a past era there is an increasing appreciation of history as an avenue to an understanding of the present. The recent past is not entirely absent from current publications. Dixon Wecter analyzes "The Contemporary Scene" in his contribution to "Changing Patterns in American Civilization" (Pennsylvania), Hodding Carter observes autobiographically the contemporary South in "Southern Legacy" (Louisiana State), and David E. Weingast courageously appraises a present-day columnist in "Walter Lippmann, A Study in Personal Journalism" (Rutgers). The most comprehensive undertaking is "The American Mind," an intellectual showpiece broadly conceived and brilliantly executed. Commager writes with originality, vigor, self-confidence, and perception — whether he is opening his volume with an anlysis of the nineteenth-century American, closing it with a delineation of his twentieth-century descendant, or explaining thought and culture of intervening years in terms of Jeffersonian liberalism.

Historians at mid-century view Southern historiography with a feeling of confidence that did not exist a quarter of a century ago. The founding of the Southern Historical Association stimulated research, Southern university presses served as mediums of publication, and graduate schools in the South trained scores of students. These interrelated factors are not the whole story, for Northern commercial publishers and university presses issued books in Southern history, and scholars elsewhere found the subject an inviting field.

OF THE books on the ante-bellum period Frank L. Owsley's "Plain Folk of the Old South" (Louisiana State) corrects the erroneous assumption that Southern society embraced only planters, poor whites, and slaves, rescues the yeoman farmer from oblivion, and clothes him with land and stock and a significant role in agricultural economy. This rural, middle-class group also dominates Lewis E. Atherton's "The Southern Country Store, 1800-1860" (Louisiana State). The aristocracy has its day. "Romanticism and Nationalism in the Old South" (Yale), by Rollin G. Osterweis, overaccents the cult of chivalry in bracketing romanticism with the cotton-plantation system and slavery in explaining Southern nationalism.

That the Southern Confederacy is not waning as an historical theme is indicated by sundry books from university presses, among them Richard B. Harwell's "Confederate Music" (North Carolina), a study of composers and publishers and a bibliography of sheet music; H. Allen Gosnell's "Guns on the Western Waters" (Louisiana State), the story of river gunboats, and George A Townsend's "Rustics in Rebellion" (North Carolina), a Yankee war correspondent's account that bristles with human in-

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terest and good humor. The most ambitious Civil War study is E. Merton Coulter's "The Confederate States of America" (Louisiana State), a volume in the cooperative History of the South Series characterized by concentration upon nonmilitary events and the conclusion that Southerners "did not will hard enough and long enough to win."

The title of Frank L. McVey's history of education in Kentucky, "The Gates Open Slowly" (Kentucky), is a distressing commentary as well as an apt summary of the South's educational history, and Dorothy Orr's "A History of Education in Georgia" (Georgia) reveals the same general picture. The historian can write more authoritatively on ante-bellum education after Edgar W. Knight has completed his monumental five-volume "A Documentary History of Education in the South Before 1860" (North Carolina). The first two volumes reveal the editor as an enlightened social historian.

WESTERN Americana, a series of frontiers, the Turner theories, controversies over their validity—such are the links in a chain of thought as historians at mid-century view the productivity of writers on the American West. How many of these have been influenced, directly or indirectly, by the "frontier hypothesis" would be difficult to determine but only one university-press publication seeks to provide another approach. The West appears in new interpretation in Henry Nash Smith's "Virgin Land; The American West as Symbol and Myth" (Harvard), easily the most significant contribution to Western historical literature since the appearance of Walter Webb's "The Great Plains" and Fred Shannon's "The Farmer's Last Frontier." Drawing upon imaginative and other literature as well as traditional historical sources, he examines the myth of the West as the Garden of the World and concludes that its "shattering by economic distress marked for the history of ideas in America the real end of the frontier period."

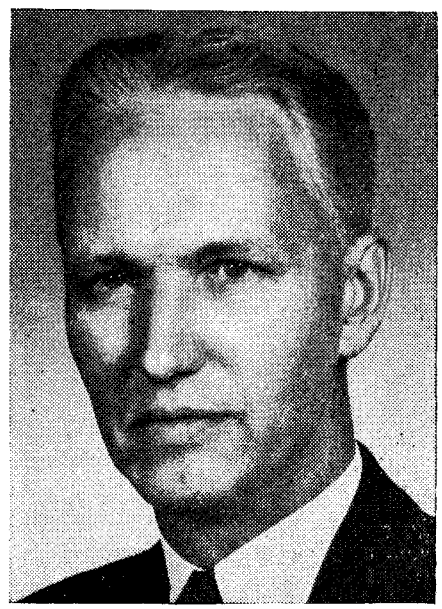
The failure of the agrarian utopia presented in "Virgin Land" finds a sequel in Arthur E. Bestor, Jr.'s "Backwoods Utopias" (Pennsylvania), awarded the Albert J. Beveridge Memorial Fellowship in 1946. A study of communitarian Socialism in its sectarian and Owenite phases, it analyzes the social ideas upon which utopian enterprises were predicated. Theodore C. Blegen's "The Land Lies Open" (Minnesota) combines perspective and literary charm in recording two sagas of Minnesota and the Midwest, pioneers on channels to the land and their experiences after they reached it. Another Minnesota subject full of human interest but marred in the making by corduroy writing is Agnes M. Larson's "History of the White Pine Industry in Minnesota" (Minnesota). No fault can be found with craftsmanship in Wayne Gard's "Frontier Justice" (Oklahoma), an informal history of trans-Mississippi law and order, valuable, says a competent critic, to anyone who would produce a "great synthesis of frontier lawlessness."

Western transportation, a recurring theme of popular writers, receives authentic treatment in Louis C. Hunter's "Steamboats on the Western Rivers" (Harvard) and Mary L. and Raymond W. Settle's "Empire on Wheels" (Stanford). Hunter's study, important for economic and social aspects of steamboating, also traces structural evolution and mechanical development. "Empire on Wheels" concerns traffic in another direction in the Fifties. It is the story of Russell, Majors & Waddell Co., a pioneer in freighting operations, stagecoach lines, and pony express from the Missouri to California.

Alert to anniversaries of historical events, historians and publishers have capitalized upon stirring events in California a hundred years ago. John W. Caughey's "California Gold Rush" (California), the nearest approach to a synthesis, appeared in 1948, and a collaborative work under his editorship, "Rushing for Gold" (California), in 1949. Among reprinted contemporary accounts are Walter Colton's "Three Years in California" (Stanford), an informative journal of the first American alcalde, edited by Marguerite E. Wilbur, and "Sam Ward in the Gold Rush" (Stanford), a Spirit of the Times serial assembled by Carvel Collins.

The history of the Southwest advances toward maturity in an important trilogy on Coronado, the Indians, and petroleum. Many historians since Parkman's day, indeed several whose names appear herein, have followed the trail in quest of physical remains and contemporaneity, perhaps none more zealously and meticulously than Herbert E. Bolton in search of "Coronado on the Turquoise Trail" (New Mexico). With constant awareness of the present Edward E. Dale, student of Indian affairs for more than thirty years, traces in broad outline a century of Federal relations in "Indians of the Southwest" (Oklahoma). Carl Coke Rister's "Oil! Titan of the Southwest" (Oklahoma) is a pioneer landmark in an understanding of the oilman's frontier. Origin and growth are basic in the book, but it also explains the impact of the industry and

H. S. Commager—"intellectual showpiece."



—David Pierce Studio.

R. E. Riegel—"a notable exception."

H. N. Smith—"significant contribution."

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its products upon regional and national economy.

Appropriately, university presses have a near-monopoly on the publication of college and university histories, and they have issued a half dozen or more during the period under review. Outstanding among these, and one of the best of all times, is the two-volume "University of Wisconsin, a History" (Wisconsin), by Merle Curti and Vernon Carstensen. It relates the university's history to the region's cultural and social development and surveys all the functions and activities of an institution of higher learning.

The history of the American city—a challenge to university presses—has not received the attention it deserves. San Antonio and Kansas City have had their chroniclers, publishing through commercial presses, but the results are disappointing. Two university-press publications, Blake McKelvey's "Rochester, The Flower City, 1855-1890" (Harvard) and Ralph H. Weld's "Brooklyn Is America" (Columbia), are studies in contrasts though each serves a useful purpose. McKelvey conforms to all the rules of historical scholarship: thorough research, heavy documentation, systematic organization, equitable balance, and critical presentation in a style worthy of a good monograph. Weld's "Brooklyn" is unhurried, informal history that recaptures much of the flavor of a composite society. "Immigrant Life in New York City, 1825-1863," by Robert Ernst (Columbia), and "One Hundred Years of Hartford's *Courant*," by J. Eugene Smith (Yale), are meritorious special works that may inspire similar studies of other cities and newspapers.

Biography at mid-century numbers among its subjects politicians, journalists, reformers, scientists, inventors, artists, soldiers, sailors, and Indians. With a few encouraging exceptions, current publications are biographies of action rather than thought; even one subtitled "A Study in American Thought" conforms to the general pattern. Several served as dissertations. All but a few are contributions to knowledge, and may enter eventually into some synthesis of period of movement.

These are selected from twenty-five or thirty as a medley of miscellany: Thomas Coulson's "Joseph Henry," physicist, Princeton professor, discoverer of electrical self-induction, and organizer of the Smithsonian Institution; Andrew Denny Rodgers, III's "Liberty Hyde Bailey" (Princeton), Cornell horticulturist, an authority on plant sciences; James W. Silver's "Edmund Pendleton Gaines"

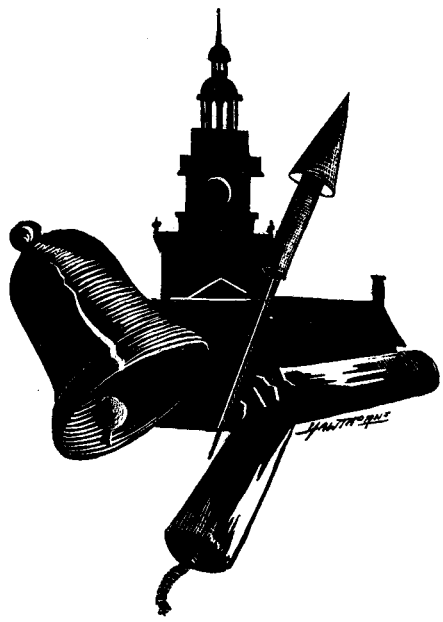
(*Continued on page* 30)

The Jefferson Monument

The Nation's No. 1 University Press Project

DATUS C. SMITH, JR.

EDITOR'S NOTE: *President Truman, George C. Marshall, and Douglas Southall Freeman will be the speakers at a ceremony to be held at the Library of Congress on the afternoon of May 17 to mark the publication of the first volume of "The Papers of Thomas Jefferson," a fifty-two volume series being edited by Julian P. Boyd and published by the Princeton University Press.* SRL *has asked Datus C. Smith, Jr., director of the Princeton Press, to describe the "behind-the-scenes" story of the project and tell what special advantages he believes a university press offers such an enterprise.*



I MUST say frankly at the outset that I firmly believe this kind of enterprise can be carried forward more easily and more effectively at a university than anywhere else on earth. And I mean "at a university," not confining it merely to the publishing agency, the university press. For it is not the single parts but the general complex of a university society that produces the benefits: scholarly minds, library resources, physical facilities, general atmosphere.

Even so trivial a matter as geographical convenience can assume tremendous proportions with a project of this sort, which will ultimately involve 78,000 manuscript pages and which, from its very beginning in 1943 to its projected conclusion with publication of Vol. 52, will have lasted just twenty years. As a homely index of this, it may be noted that my house is so close to that of Julian Boyd, the editor of the series, that my dog (name: Thomas Jefferson) is almost as likely to turn up in his front yard as in mine, and that three minutes' walk from both of us is the house of P. J. Conkwright, typographer and designer of the series and artistic supervisor of the entire work. When we can, both Boyd and I frequent Conkwright's little basement printshop, which is a hobby for him and a school of typography for his friends, who recognize the privilege of sitting at the feet of a master. All three of us are just a few minutes from our offices, and the university library is almost within shouting distance of the Press. Lyman Butterfield and Mina Bryan, the associate editors, are nearly as accessible as Boyd, and many a Jefferson problem has been solved during the intermission at a concert or basketball game or even over poker.

The Jefferson editorial office is in the very heart of the Firestone Library, with reference works and all library services immediately accessible and with the studies or offices of dozens of specialized scholars of various sorts only a few seconds away. When difficult questions arise—for instance, how to present Jefferson's Anglo-Saxon studies—it is possible in a few minutes to examine previous printers' treatment of similar problems, consult students of Old English, and discuss both design and mechanics with our typographer, plant superintendent, and composing-room foreman. Both Conkwright, the designer, and Miriam Brokaw, our production editor in charge of the project, are twenty-five paces from the linotype machines where the work is set; if some previously unanticipated difficulty arises, they can go up to the Jefferson office, work out a solution, and bring it back in fifteen minutes.

People who live in academic communities are supposed to talk too much and confer too much. No doubt we do. But I know that the feeling of comradeship in a great enterprise has been furthered by our constant association, and the common exploration of problems in advance has saved many months of wasted effort and frazzled nerves. At least we have not

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had thus far any of those familiar publishing tragedies in which a group of able editors has worked for months along a line which, after the manuscript is presented to the publisher, proves to be unfeasible.

JULIAN BOYD is the true father of this edition. There had been four previous collected editions of one sort or another and historians had often toyed wistfully with the idea of something approaching the comprehensiveness of this one; the members of the U. S. Thomas Jefferson Bicentennial Commission — especially two valiant members, Fiske Kimball and the late Stuart Gibboney—had won converts. But it was Boyd who had the imagination and sheer nerve to go at the thing as a simple matter of working out details. He it was who had faith that the vast project would actually be carried out, and carried out with this breathtaking completeness. His report as historian of the Jefferson Commission recommended it and he persuaded Princeton University Press and Princeton University (the latter aided by a generous and timely gift from the New York Times Company) to take on the job, which will probably cost about a million dollars.

If Boyd had done nothing else he would deserve to be remembered by American historians. But that was only the start of his contribution. He proceeded to lay out, in a few weeks' time, a plan of operation which has never been changed in its broad outlines. He drafted editorial directives which on essential matters are as sound now as when they were written five or six years ago. If some cataclysm should remove the entire present editorial staff other people of similar competence could pick up and follow right through to the end.

The central concept of Boyd's plan was that for most purposes good photoduplicates are as useful as original documents and that it is much more important to have the full corpus of documents in the editorial office in some form than to have originals which can be borrowed only briefly, if, indeed, certain owners might not refuse to lend them at all. The imperfections of photostating and the inconvenience of photostating documents in private hands or otherwise out of convenient access to photostat machines immediately suggested microfilm. But no editor in his senses would willingly contemplate preparation from a microfilm reading-machine of printer's copy for more than 40,000 documents. And in the preliminary editorial phases only with difficulty could the documents on a single film be separately handled, marked, and collated. It was at this point that the continuous-process photoenlarger, the V-mail machine, was called upon to play its part: the documents were filmed wherever they happened to be, and then the microfilm was fed through the V-mail machine. Out came beautifully clear black-and-white reproductions which could be cut apart for separate filing, could be read without a reading-machine, could be marked with pen or pencil, and could sometimes be read more easily.

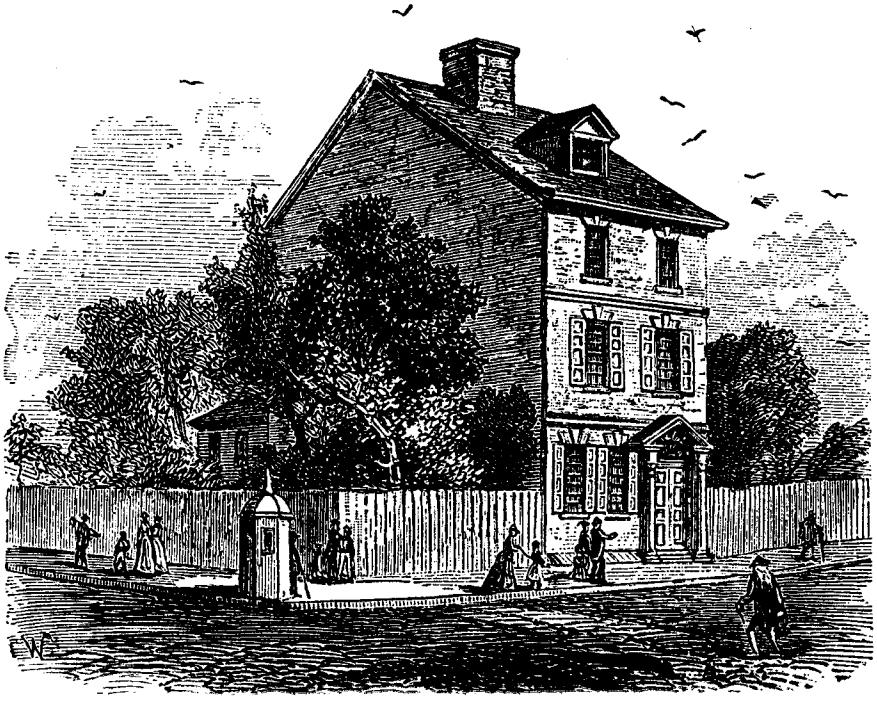
Of all of the advantages of Boyd's plan, probably the greatest is the ease of handling separate items and of bringing together related documents whatever their provenience. Thus, for a given letter the rough draft may be in the Massachusetts Historical Society, Jefferson's fair copy with a subsequently suppressed passage in the Huntington Library, his letterpress copy in the Library of Congress, and the recipient's copy with a unique postscript in the Bibliothèque Nationale—and facsimiles of all of these now repose, for the first time in history, side by side in one envelope, suitably docketed and annotated.

WITH the general plan laid out, and with the further useful advice of the distinguished Jefferson scholars included in the Advisory Committee appointed by the University, the search for documents began. Many have been found en bloc in large institutional libraries but some 300 private owners in several countries have also contributed. One advantage that the Jefferson editors have enjoyed is that, more frequently than is often the case in scholarly undertakings, they know exactly what they are looking for and hence where it may possibly be found. This is because for a period of forty years Jefferson kept a record of every letter written and received and this closely written Epistolary Record of 656 pages has furnished the clue, time and again, to missing material.

So rapidly was the plan of acquisition put into operation that 35,000 photoduplicates were in the Firestone Library within two years and the number has grown constantly to the present figure of more than 50,000. The openhanded cooperation of other scholars and other institutions has made the Jefferson staff anxious to do favors in return. The pressure of outside requests became so great, however, that in order to enable the staff to get on with its work and finish the job in one lifetime the University was obliged to make a firm rule against use of the files by anyone outside the staff. It should be noted, however, that in keeping with Julian Boyd's policy of wishing library material to be deposited where it will be most useful to the world, rather than where it will be most gratifying to a librarian who happens to have strings on it, the entire files of the project, including all of the photoduplicates and related papers, will be presented to the Jefferson Collection in the Library of Congress. Thus, when the project is completed the files will be available to all scholars.

A special question that has engaged the attention of both the scholars and the publishers has been what to do

(*Continued on page 61*)



Library of Congress.

"We hold these truths to be self-evident . . .," wrote Jefferson in this New York City house.

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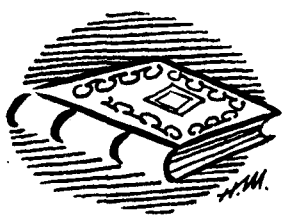
Add Esthetics

ROBERT HALSBAND

DURING the past year the university presses have done especially well in belles-lettres; their list in that category alone included well over 100 books. In American literature there were, in general, four distinct types. The new biographies included a life of "Charles Brockden Brown: American Gothic Novelist," by Harry R. Warfel (Florida), "O. Henry: The Man and His Work," by E. Hudson Long (Pennsylvania), and "Louisa May Alcott," by Madeleine B. Stern (Oklahoma), easily the most distinguished for its literary quality and creative scholarship. Reprinting literature of the past which is not easily available is an important function of serious publishing. Two such books were "Edgar Poe and His Critics," by Sarah Helen Whitman (Rutgers), and, of greater value, "The Sullivan Mountain Sketches" of Stephen Crane (Syracuse).

In literary studies based on new materials Edward Hutchins Davidson's "Hawthorne's Last Phase" (Yale) explains the desperate failure that overtook the novelist at the end of his career, and Anne Roller Issler's "Happier for His Presence: San Francisco and Robert Louis Stevenson" (Stanford) explains the influence of that city on the British writer. Of other studies more purely interpretive there were Nathalia Wright's "Melville's Use of the Bible" (Duke), Osborn Andreas's "Henry James and the Expanding Horizon" (Washington), a study of the philosophical springs of the great novels, and Gladys Carmen Bellamy's "Mark Twain as a Literary Artist" (Oklahoma).



Usually based on biographies and literary studies, along with primary materials, are the syntheses which try to characterize an era or chart a whole trend. Two such books, since they were originally delivered as platform lectures, stand out for their grace and readability: Kenneth B. Murdock's "Literature & Theology in Colonial New England" (Harvard) and John T. Winterich's "Three Lantern Slides" (Illinois), which informally treats the reading habits of Americans during the past century. The concept of the "gentleman," an important one in a fluid culture like ours, is freshly investigated in Edwin Harrison Cady's "The Gentleman in America" (Syracuse). On the American novel three studies appeared: Ernest E. Leisy's compendious "The American Historical Novel" (Oklahoma), Albert Johannsen's "The House of Beadle and Adams and Its Dime and Nickel Novels: The Story of a Vanished Literature" (Oklahoma), and—written with uncommon zest—W. M. Frohoch's "The Novel of Violence in America" (Dallas), an analysis of the major contemporary novelists.

A VERY small group of books devoted to literature of the present were the new poets published by Stanford, Georgia, Yale, and Harvard. In all, the creative writing probably did not exceed the 3 per cent of several years ago.

The number of publications in English literature was approximately the same as in American. In biography Yale issued three outstanding books: Oswald Doughty's "Dante Gabriel Rossetti: A Victorian Romantic," A. Norman Jeffares's "W. B. Yeats: Man and Poet," and the second volume of W. H. Gardner's "Gerard Manley Hopkins." Three such biographies in one year is an achievement for one press, especially one so active in other subjects.

The reprints and new editions were numerous and valuable. Most important was the "Prose Works of Edmund Spenser" (Johns Hopkins), the last (sixth) volume of the great variorum edition. A slight literary curiosity of the same period is "The Love Letters of Henry VIII" (Denver). In eighteenth-century literature "The Adventures of Lindamira" (Minnesota), restores a pleasant epistolary romance; the "Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus" (Yale) exhibits the satiric temper of the Augustan Age, and the "Poems of Christopher Smart" (Princeton) restores the verse of an interesting religious poet. Of writings in the next century, "The Old House at Coate," by Richard Jeffries (Harvard), presents a naturalist's impressions of the countryside, and "Leigh Hunt's Dramatic Criticism, 1808-1831" (Columbia), presents the essayist's impressions of the London theatre.

In literary studies Shakespeare, as might be expected, led the list with at least eight books. The interest in him is so great that many other studies—including a Book-of-the-Month—were published by trade houses, which do not ordinarily allow themselves such luxuries. A lively handful of lecture-essays on Shakespeare is included in the "English Institute Essays 1948" (Columbia). Among single books Brents Stirling describes "The Populace in Shakespeare" (Columbia), W. B. C. Watkins analyzes the common poetic element of "Shakespeare and Spenser" (Princeton), John W. Draper fills in the social milieu of "The 'Twelfth Night' of Shakespeare's Audience" (Stanford), and Willard Farnham acutely apprehends "Shakespeare's Tragic Frontier: The World of His Final Tragedies" (California). These are not the mere products of the Shakespeare industry but valuable though different approaches to an understanding of his complex genius.

The eighteenth century, a flourishing area of research at present, was represented by two books from Yale, which—with its Walpole "Correspondence" in progress and its Boswell Papers soon to appear—is especially hospitable to the period. They are "The Age of Johnson: Essays Presented to Chauncey Brewster Tinker" and "Our Eminent Friend Edmund Burke, Six Essays," by Thomas W. Copeland. The greatest English artist of the century is the subject of Robert Etheridge Moore's "Hogarth's Literary Relationships" (Minnesota). The later periods of English literature have Richard Harter Fogle's "The Imagery of Keats and Shelley" (North Carolina) and two books on Carlyle: Grace J. Calder's "The Writing of 'Past and Present'" (Yale), and some new "Letters of Thomas Carlyle to William Graham" (Princeton).

The reinterpretation of past literature is a constant process, particularly active now in Victorian literature. "The Reinterpretation of Victorian Literature" (Princeton) ploughs through many fields of writing and ideas. One book which demonstrates the new trend at its highest level is Basil Willey's "Nineteenth-Century Studies" (Columbia). Another interpretive study—of which the next volume will treat the Victorians—is Hoxie Neale Fairchild's "Religious Trends in English Poetry, III, 1780-1830" (Columbia); it has been aptly described by the (London) *Times Literary Supplement* as a "monumental work." Several general interpretive studies cut across centuries and languages. Two which deal with the philosophy of drama are Albert Cook's

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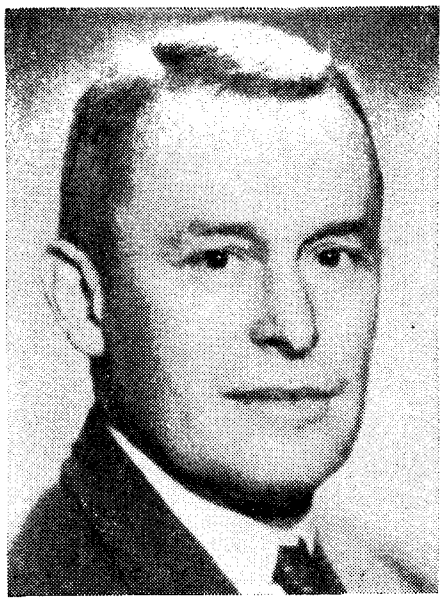

Kenneth B. Murdock and John T. Winterich — standouts for "grace and readability."

"The Dark Voyage and the Golden Mean: A Philosophy of Comedy" (Harvard) and—more extensive—Francis Fergusson's "The Idea of a Theatre" (Princeton). Don Cameron Allen's "The Legend of Noah" (Illinois) voyages through Renaissance rationalism, and Julian L. Ross's "Philosophy in Literature" (Syracuse) extracts the philosophical core of a wide range of literary samples.

In books devoted to foreign literatures, Arturo Torres-Rioseco's "New World Literature" (California) is a fresh introduction and the translation of "Popol Vuh: The Sacred Book of the Ancient Quiché Maya" (Oklahoma) puts into English for the first time an important document of primitive American culture. Two Norse sagas are expertly translated by Lee M. Hollander in "The Sagas of Kormak and The Sworn Brothers" (Princeton). In this year of the Goethe bicentennial two worthy studies were published by Harvard: Karl Viëtor's "Goethe the Poet," a critical treatment, and Stuart Pratt Atkins's "The Testament of Werther in Poetry and Drama."

THE university presses have issued a catholic range of books, many of which—without having vulgarized their subjects—will attract the general reader; they have also produced books which look interesting. There was a time when their books, perhaps as a badge of respectability, had to look dull in typography, format, and binding. This year's books in belles-lettres were extremely handsome. Although Yale, Columbia, and Harvard maintained a conservative though not stodgy style, other university presses adopted newer modes in book design. Especially successful were Minnesota University, Stanford, and California. But all the presses lost their inhibitions in book jackets, which are colorful, teasing, and informative.

Before pointing out the shortcomings and suggesting corrections we can condole with the presses on the unfortunate prejudiced attitude that some book reviewers bear toward their books. When these reviewers see the imprint of a press or an undisguised footnote they toss the book away or sharpen their sarcasm.

The presses must resist that pressure. They must also resist a similar movement that is arising within their own ranks: that against specialized and technical literary studies. As the frontiers of literary criticism and research are pushed back, there will have to be greater specialization and more intricate techniques. Who except the presses are to serve this vital area of knowledge? The situation is analogous to any other branch of knowledge. In medicine, for example, a technical publishing house would be expected to publish a book on diseases of the liver. Any popular treatment of that subject—a book called, perhaps, "Look to Your Liver!"—would be published by a trade house and it is obvious what the popularizer would base his book on.

Actually the level of writing in scholarly books is much higher than its detractors—Bernard De Voto, especially—are willing to admit. There has been a welcome decline in dull, overspecialized monographs (more useful when boiled down to an article), and one reason is that with one exception no American university requires the publication of a doctoral dissertation for the degree. But the reaction against scholarly apparatus can go too far, as when a scholar omits all sources for his quotations and makes it difficult or impossible for his serious reader to check the evidence back to its source. Good book design—Farnham's book on Shakespeare (California) is a fine example—can set up a text that is clear and readable, while putting the scholarly apparatus in a conveniently arranged appendix.

For their record this year the presses deserve a pat or two; they also deserve a few nudges. They can undertake improvements in their trade and editorial policies, which are actually interdependent.

Why are press books so poorly distributed in bookstores? Recently in one of New York's largest bookstores I asked for a biography published by a university press and was told (several puzzled clerks later) that I could get it in several weeks if I placed a special order. Most buyers would not bother. If more press books were carried by stores they would be displayed—which would be an incentive to buyers. At the same time additional advertising in magazines and newspapers would encourage the buyer *and* the store. No matter how elevated their ideals or how significant their lists, the presses must sell their ideals through their lists.

This brute fact of press publishing—that most belles-lettres have a small sale—is closely linked to editorial policy. A frequent complaint made by the presses is that when a scholar has a manuscript with potentially large sales he offers it to a trade house. His reason, obviously, is that he wants to place it where he can get most out of it—in royalties, promotion, and prestige. This stock complaint can be answered if the presses exert greater commercial acumen. But another point of view, recently expressed to me by a writer who has published with both types of houses, is that such a book, which might be treated cursorily by a trade house (whose eyes are too often turned to serial, movie, radio, and what-not rights), would be featured by an alert university press.

The first suggestion, then, that presses promote their books more vigorously, will build their lists. One important group of books that should be published more frequently are lectures and symposiums. There are many series, ranging from the annual meetings of the Modern Language Association of America to the various summer conferences. Four such collections, which were published by presses this year, are notably lively and readable. By their nature they have a wide and varied appeal and are sound in scholarship. The symposiums are valuable for another reason; since they present a variety of critical approaches the presses will

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not seem to be catering to an academic coterie.

In general, the presses must widen the range of their books. They are far too timid in their welcome to contemporary writers and criticism. A great critic once remarked that when a writer is alive we judge him by his worst book and when he is dead by his best. Too few press books are about living or recent writers. Such a series as Makers of Modern Literature, published by New Directions, is the sort of project the presses should initiate and pursue. (It is interesting to note how many university teachers contribute to this series.) The presses take risks only with dead writers, when the living are often more exciting and may in the long run be safer.

Another limitation is that most of the critical books are in traditional modes. The "new criticism," for all its excesses, is a growing movement, even in the strongholds of academic conservatism. Yet this year no press published a book of that particular persuasion. And last year why was such an important and pivotal book as Wellek's and Warren's "The Theory of Literature" published by a trade house instead of a university press? Perhaps the press doors must be opened much wider.

This timidity is apparent even in the most conventional projects. When Yale negotiated for the purchase of the Boswell Papers a trade house was brought in as co-publisher. Was it a sense of inadequacy or inferiority that prompted the collaboration? The outside money could have been raised within the Gothic arches.

They must also look abroad and welcome belles-lettres which is being published in England and on the Continent. Some small houses import printed sheets or books and publish them here. But we hardly have a sufficient representation of the great amount of useful research and criticism being produced in Europe. A glance at the reviews in the *Times Literary Supplement* will show how many worthy books the English bookstores carry that are not even known in this country. The presses should extend their scope and win a wider public.

Here then is the record of what the university presses have done and what they ought to do. One thinks of the old cliché from Robert Browning about a man's grasp and reach. They have had a good year; they—and their audience—deserve much richer ones.

Robert Halsband, assistant professor of English at Hunter College, discovered and edited Lady Mary Montagu's "Nonsense of Common-Sense," 1737-1738."

Guatemalan Indian Bible

POPOL VUH: The Sacred Book of the Ancient Quiché Maya. English version by Delia Goetz and Sylvanus G. Morley, from the translation of Adrian Recinos. Norman: University of Oklahoma Press. 267 *pp.* $3.75.

By Robert Wauchope

IT IS perhaps fitting that the sixteenth-century Guatemalan Indian who first recorded this "most distinguished example of native American literature" is anonymous, for the authors of "Popol Vuh" are more properly the ancient Quiché people themselves, passing on orally from generation to generation, possibly with hieroglyphic outlines, "the old stories, the beginning and the origin of all that was done . . . by the tribes of the Quiché nation."

The Quiché were the most powerful of the highland Maya tribes at the time of Alvarado's conquest of Guatemala. This is their Bible, their sacred collection of folklore, mythology, and history. It begins with the creation of the world and its creatures, when

> The surface of the earth had not appeared. There was only the calm sea and the great expanse of the sky.
>
> There was nothing brought together, nothing which could make a noise, nor anything which might move, or tremble, or could make a noise in the sky.
>
> There was nothing standing; only the calm water, the placid sea, alone and tranquil. Nothing existed.
>
> There was only immobility and silence in the darkness, in the night.

Like most other primitive folklore, the "Popol Vuh" then spins tall tales of anthropomorphic gods, the miraculous conception and birth of mythical beings and culture heroes, and the creation of Man. But when the gods finally achieved Man they were alarmed to find that they had done too good a job:

> Then the Heart of Heaven blew mist into men's eyes, which clouded their sight as when a mirror is breathed upon. Their eyes were covered and they could see only what was close, only that was clear to them. In this way the wisdom and all of the knowledge of . . . men, the origin and the beginning of the Quiché race, were destroyed.

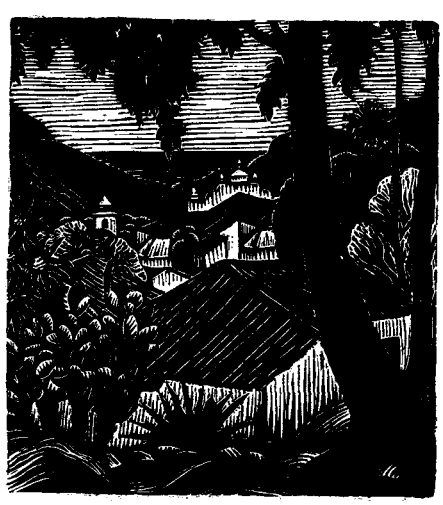
There follows a long account of Quiché wanderings and desperate struggles for survival. This section, now free of even slight Christian influences, contains the best narration. One who acquires this book for its literary appeal is likely to be disappointed unless he is a rabid folklorist or a lover of all that is primitive or that smacks of the mystic. Judged by modern standards, the mythology, the fables, the "how-it-came-to-be" tales are somewhat tedious, repetitive, and often lack good characterization and compelling narrative structure. Yet one can find, as in the Bible, sections with narrative or emotional impact.

Much credit is due "Popol Vuh's" present translators, who have so skilfully retained the simple elegance and vigorous symbolism of Quiché expression, the fierce faith and ethical sense that surge strong through their folklore. Only those few Americanists who are completely at home in the Quiché tongue can appraise the literary merit of the original texts. Adrian Recinos is one of these few; while he does not share Father Ximenez's enthusiastic opinion that Quiché is unsurpassed in all the world, he does observe that "only a highly developed language, possessed of a rich vocabulary and a highly flexible syntax which lends itself to clarity and elegance of style and fluency of narration, could serve as the instrument for composing this work, which has the interest and beauty of a novel and the austerity of history and which paints in brightest colors the life and thoughts of a great people."

Recinos's able and scholarly introduction, which discusses in exhaustive detail the Indian chronicles, the "Popol Vuh" manuscript, and its anonymous author, the writings of its discovered, Father Ximenez, the many Spanish, French, and German translations that preceded this English version, and the history of the Quiché, may prove tiresome to nonbibliophiles. Without it, however, the edition would be far less valuable.

Anthropologists, possibly more than

(*Continued on page* 52)



—*From "Portrait of Latin America."*

"Panchimalco," by José Mejía Vides.

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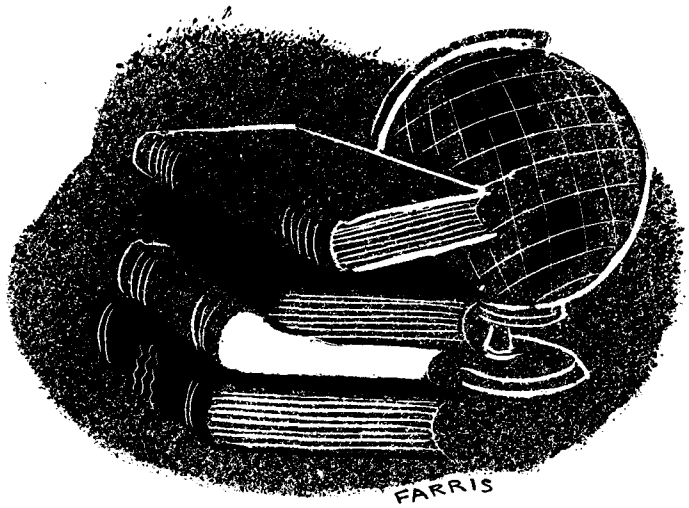
Public Debate Between Boards



THOMAS B. SHERMAN

THE function of the intellectual, says William A. Orton in his newly published book, "The Economic Role of the State" (Chicago), is to maintain the "pressure of reason upon mere circumstance." No one can be assured that the circumstance will be altered for better or worse since man in his essential nature is not meant to be completely rational. We must assume, however, that a man who can think has an obligation to do so and Professor Orton affirms his faith in the possible efficacy of reason by completing his book.

Moreover, "The Economic Role of the State" is an excellent laboratory demonstration of how a public debate on matters of grave social importance should be conducted. Professor Orton says in effect that the coercive power of the state should be held to a minimum and that minimum should be determined, not by a bare majority but by a moral consensus of the community affected. The failure to do so neutralizes the vitality of society at the source in that it weakens individual responsibility and tarnishes "the ideal of spontaneous cooperation."

It is not important that Professor Orton uses examples whose validity many readers will question. It can be argued, I believe, that much of the New Deal-Fair Deal legislation that he regards as dangerously tendentious was in fact morally determined. What is important is that his argument is a step-by-step appeal to reason which at the same time acknowledges the limitation of sheer reason in certain critical situations. The effect of his discussion, then, is to provoke a response in kind. No one is likely to call him a lettered stooge of the NAM. His certificate of intellectual independence is in the substance and method of his book and anyone who is inclined to read him through should also be inclined to challenge him with his own weapons.

As Professor Orton's book is appraised elsewhere in this issue of *The Saturday Review* there is no need for a further disclosure of its contents other than to point out that the author seriously advises a renewed reference to the basic ideals of a free society. At the same time it should be said that in publishing this book the University of Chicago Press has furthered the effort to maintain the "pressure of reason upon mere circumstance." This phrase, in fact, might well be used as a criterion in judging all university-press publications dealing with the problems of our times.

The university press not only has an obligation to examine the controlling ideas and impulses now operating in society but to examine them scrupulously. Certainly it cannot abandon the line of strict reasoning in the hope of gaining a wider hearing. Better to make sure, as far as can be done, that those who do read will be affected.

If the public response to serious discussion of contemporary problems is relatively weak it is not because of a dwindling "educated class." From "The Market for College Graduates" (Harvard), by Seymour Harris, we learn that the number of American adults with college degrees is growing so large that the economy in a short time will not be able to absorb them into professional or managerial positions. A possible result is the creation of an "A.B. proletariat," frustrated, disaffected, and receptive to the voice of any ambitious tempter.

Mr. Harris doesn't suggest that educational opportunities should be reduced, but he does imply that students seeking degrees should be taught—before they learn the hard way—that a college education should no longer be regarded as a financial investment. Conceivably the situation may have its benefits if it forces our institutions to differentiate properly between education and training. But it offers little in the way of immediate comfort to anybody.

A time of trouble, however, is the worst time for delusions, and the bearer of bad news, if it's true, should be rewarded and not beheaded. "The Case of General Yamashita," by A. Frank Reel (Chicago), must also be considered a public service even though it burden the conscience of every sensitive American. General Yamashita was tried and hanged for atrocities committed by Japanese troops at Manila and in the mountains of Luzon during the Philippine campaign. According to Captain Reel, who was one of Yamashita's defense counsel, no evidence was submitted which connected the General with any crimes specified or unspecified and his prosecution rested on the principle of "command responsibility."

In effect his execution was a token punishment and therefore in the same case as the Nazi liquidation of hostages. American justice was supplanted by callous motives of retribution, a fact that was merely emphasized by going through with the appearance of a fair trial.

FROM Captain Reel's book and the newspaper accounts one knows that the Military Commission which tried General Yamashita was not a court of judges qualified in the law. Another interesting book from the university press tells us that even judges trained in the law are fallible human beings quite as liable to predispositions and prejudices as anybody. Jerome Frank, the author of "Courts on Trial" (Princeton), is a judge himself and should know. Somehow it is no surprise to learn that all judges are not what they should be in temperament, good intentions, or ability. What seems more important at the moment are Judge Frank's strictures on the jury system.

Juries often reach their verdicts for many reasons not connected with the evidence or the case. Even this is not too surprising but the author thinks

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that juries are so unreliable in classifying evidence and in penetrating to the essentials of an issue that they should be dispensed with except in major criminal cases. The remedy seems drastic because it is a retreat from a basic democratic principle. Would judges do a better job? Can judge or jury rise much higher than the level of the public conscience and public intelligence?

The jury system, like all other elements of our democracy, is affected by the general intellectual and moral climate, and Henry Steele Commager in "The American Mind" (Yale) describes the historical fluctuations of that climate. But though Mr. Commager's book is focused largely on the past it obviously has a significance for here-and-now. The composite American is a world figure; he doesn't like it too much and he faces into the responsibilities and privileges of his new eminence with obvious reluctance. But as history is not likely to let him off it's important to know how he is made and how he is likely to act under renewed pressure..

Mr. Commager's analysis of the forces which have influenced the American-mind-in-the-making shows many contradictions. Americans are both idealistic and pragmatic, with the two qualities often living cheek-by-jowl in the same person. But Americans are still optimistic and not even recent events, which demolished one enemy and created another and which have spread disillusionment and foreboding throughout the Western world, have changed us substantially.

The average American's confidence in his nation's ability to grapple successfully with the future is a heartening sign. The literature of our times, however, is full of indications that this same average American doesn't quite know the score in the game he is playing, that he is careless in his defenses against future dangers.

According to a predominant opinion among specialists, Americans are half-hearted if not unwilling conservationists. The university press hasn't ignored the subject of our land and its resources but it was the commercial press which presented the two most challenging studies on the relationship between population and its ability to feed and clothe itself ("Our Plundered Planet," by Fairfield Osborn, and "The Road to Survival," by William Vogt).

IN THE field of labor relations the university press has made a provocative contribution in "Unions and Capitalism," by Charles E. Lindblom (Yale). Professor Lindblom holds that unions have grown so strong that they threaten both the capitalist economy and the workers themselves. The power of big unions, he says, is beginning to work against the maintenance of competition; by running up costs they tend to force marginal operators out of business. Regardless of how a particular reader may respond to this argument it certainly leads quite naturally to the belief that labor leaders can no longer confine themselves to the simple tactic of exacting for their own particular group all that they can get. The day has definitely arrived when labor statesmanship, capable of thinking in terms of the whole society, is mandatory. There is some evidence that a number of labor chiefs also think the same. The "class warfare" psychosis still hangs on, fomented in too many cases by big employers. Rationally this is an obsolete concept in a free and fluid society. But it will take a maximum amount of good will, farsightedness, and economic education on both sides of the line to obliterate it.

"The Culture of Industrial Man," by Paul Meadows (Nebraska), also touches indirectly the situation of the worker in an industrial society but is confined mostly to his psychological disenchantment. His "industrial man," however, is any man and not necessarily a machine tender and this man is unhappy because he cannot adjust himself to the compulsions of an industrial civilization. If Mr. Meadows is to be believed, there seems to be little hope that industrial man can ever adjust. This study performs a slight service, however, in exploring the damaging effects on personality that the main drives of technical society can cause.

Books for businessmen in recent university-press lists include "The Dynamics of Business Cycles," by Jan Tinbergen and J. J. Polak (Chicago), "Catalogues and Counters: A History of Sears, Roebuck & Co.," by Boris Emmet and John E. Jeuck (Chicago), and "Human Action," by Ludwig von Mises (Yale). The last is a scholarly treatise but the reactionary businessman who can grapple with it should find it immensely soothing. It has been described as an "extreme 'Road to Serfdom,'" that is to say, it is an apologia for the "free market" and a justification of the idea that self-seeking automatically benefits society.

The subject of "Primer of Intellectual Freedom," by Howard Mumford Jones (Harvard), is indicated by its title. "Americans Betrayed," by Morton Grodzins (Chicago), discusses freedom denied. Specifically it describes the wartime evacuations of Japanese-Americans from the Pacific Coast. Mr. Grodzins contends that

"Come now, Steuben, little dogs in Europe would do anything to get filet de boeuf au Madère et aux Champignons."

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neither justice nor necessity guided this summary action; he points, instead, to uglier motives—racial prejudice and economic advantage.

A good example of misdirected effort on the part of the university press is provided in "My Retreat from Russia," by Vladimir Petrov (Yale). It has its rewards as an adventure story but adds nothing to the documentation of life inside Russia nor to the record of the Russian people's behavior under the German occupation. A large accumulation of evidence bearing on the status of Russia's "common man" and his attitude toward his rulers and his indicated destiny would have a value to all of us that need not be stressed. Mr. Petrov merely suggests that he might be an informative witness. Seemingly he omitted political and social particulars in the interest of a tighter, more rapidly moving human-interest narrative.

This is certainly a waste if one assumes that the university press in exploring contemporary affairs should systematically formulate criteria for serious decisions. This becomes an even greater obligation at a time when the periodical press seems to be growing progressively weaker—quantitatively, at any rate—in its penetration to the heart of modern problems.

Thomas B. Sherman is a member of the editorial staff of the St. Louis Post-Dispatch.

Orchard Skies

By Daniel Whitehead Hicky

I HAVE known skies where Egypt's burning sands
Gave back more bronze and heat than sunset gave,
From tall Sicilian cliffs watched night's dark hands
Plunge a young moon into the sea's wide grave,
And from the shore of China when desire
Had caught and doomed me like a prisoner,
Watched the slow East burst suddenly into fire
Lighting the day with red and lavender.
These were great skies that I could not behold
More than a miserly moment before they had fled,
But when my orchards shake off winter's cold
I can reach up and touch them where they spread
Bright heavens trembling petal-pale and proud,
And break a bough, and keep it, like a cloud.

Our Irrational Civilization

THE ECONOMIC ROLE OF THE STATE. By William A. Orton. Chicago: University of Chicago Press. 192 pp. $3.

By C. E. Ayres

PROFESSOR William Orton, of Smith College, is a liberal of the old school. His last book, "The Liberal Tradition," was a faithful portrait of the society in whose image his own mind was formed, and the present book is a natural expression of the same mentality. As he remarks in the concluding chapter,

> My first senior in the teaching of economics was Alfred Milnes, of London. He was an intellectual disciple of J. S. Mill and very much in earnest. . . . He had, among other devices, a favorite analogy: when the clay pot of politics and the brass pot of economics go bumping down the river of time, and eventually collide, it is the clay pot that cracks.

One might infer from this analogy that political institutions need strengthening, but that is not the conclusion Professor Orton draws. His message is the one which Professor Hayek and the other classical liberals have made familiar, that the state is already far too stout a pot for any good use.

I find the present argument singularly difficult to epitomize. This is due in part to the author's somewhat self-consciously literary and erudite way of writing. To be sure, there are plenty of firsts, seconds, and thirds. But they are obscured by the graceful contours of the essay and the neat transitional curves by which apt quotations are introduced. A greater difficulty, perhaps, arises from my own contrary prepossessions. People who can see in the substance of government nothing but coercion, and can see virtually no coercion anywhere else, seem to me simply myopic, and the fact that such myopia derives from obsession with the grandeur of past intellectual traditions does not make me any more sympathetic towards its victims. After all, those traditions owe their grandeur to their responsiveness to the actualities of an earlier day, and we do their original authors little honor when we try to operate the vast, throbbing machinery of the twentieth-century world by following directions for making a handicraft economy—or even a manorial economy—work.

Moreover, Professor Orton's thesis is more metaphysical than historical. Whereas Professor Hayek dramatizes our present course as a drift toward the lee shore of totalitarianism, Professor Orton probes for spiritual forces. The state, he says after first contradicting Treitschke, is in essence not power but authority, and authority is basically moral. Thus the hypertrophy of "legitimized coercion," which is virtually all he sees in the modern state, has its source in the moral confusion of our day.

—*Justus in* The Minneapolis Star.

"Still a Game of Chance."

In this connection it is perhaps worth noting that Professor Orton gives very little space either to denunciation of economic planning or to paeans in praise of competition, although he is a professional economist. Indeed, after definitely associating himself with the Hayek school, he explicitly deplores his colleagues' commitment to unqualified "individualism." "No brand of individualism," he says, "ever was, or ever could be, a philosophy of freedom." Freedom is born of reason and our trouble is that with all its manifold skills our civilization is essentially irrational. Thus in other passages he deplores the loss of the wisdom of a thousand years which has resulted from modern rejection of medievalism, and calls for a return to belief in natural law.

In the same vein he invokes the medieval doctrines of "distributive justice" and "commutative justice," devoting a chapter to each. The upshot of the former seems to be that use of the fiscal powers of the state to alter the distribution of the national income is contrary to "distributive justice" since it is the duty of the state to maintain the established order of society, and the upshot of the latter is that noncontributory pensions are wrong since workers are responsible for their own old age. But is it the economic role of the state in feudal society that we are seeking to under-

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stand? Ours is a changing world and one of the most troublesome changes is the tendency of the machine process to turn out more goods than "distributive justice" can reckon with. Suppose we have to choose between seeing the economy collapse and altering the distribution of the national income? What price distributive justice then?

Few would deny that moral confusion lies at the heart of many of our troubles or that the authority of government—or, for that matter, of all social institutions—derives ultimately from moral principles. Even so, our case and the case of government conceived as the instrument of the common welfare are not altogether hopeless. Western civilization may be momentarily confused but it is not essentially irrational nor is science nor even economics.

C. E. Ayres, professor of economics at the University of Texas, is author of "The Problem of Economic Order."

World Notes

FREEDOM AND PLANNING IN AUSTRALIA, by A. Campbell Garnett. University of Wisconsin Press. $4. Professor Garnett, an Australian who has taught philosophy here for over two decades, explains his intention as "an attempt to interpret the spirit and social order of my former homeland to those among whom I now live." He eschews the idea of writing "a political and economic history," but he does just that in primer form for American readers. His chapter titles indicate the futility of his protestations: "The Making of a Democracy," "The Rise of Labor," "The Battle with Depression," "The Social Service State," "To Socialize or Not," "Nationalism." At the end he lets politicians of the three major parties expound their credos in a "Town Meeting of the Book" affair that has the depth usually attained by campaign oratory and the informational value of a rabidly partisan broadside. But if the author doesn't quite put across the "spirit" of his people he does interpret their "social order" lucidly if not very profoundly. "In the problems faced by a handful of people struggling to make good use of a vast and difficult country," he writes, "they have discovered that the democratic state can be turned into a useful and powerful instrument of cooperative economic action. . . . Australia is committed to a planned economy as surely as she is committed to the maintenance of democratic freedoms." To his further credit, his prose is most unprofessional and, in comparison with works of this genre, a delight. —PETER R. LEVIN.

I DID NOT INTERVIEW THE DEAD, by David P. Boder. University of Illinois Press. $3.50. These are the stories, taken down word for word by wire-recording, of four men and four women who survived Nazi concentration camps or endured comparable experiences at the hands of the temporary *herrenvolk*. Dr. Boder, now professor of psychology at Illinois Institute of Technology (a native of Latvia, he was educated at Vilna, St. Petersburg, Chicago, and Northwestern), went to Europe in 1946 for the purpose of making these transcripts, which are reproduced textually, questions and answers. They are stories with which we all are (or were) familiar in the mass; here the mass is refined down to heartbroken and heartbreaking units. The result is a book that is painful to open and searing to read, but a book that (lest we forget) must be kept at hand and looked at often. Dr. Boder's technical concern is the traumatic scars left by these experiences. The reader is likely to emerge from his experiences with a few traumatic scars of his own.

—JOHN T. WINTERICH.

1949 ANNUAL REVIEW OF UNITED NATIONS AFFAIRS, edited by Clyde Eagleton. New York University Press. $5. These are the proceedings of New York University's Institute for Annual Review of United Nations Affairs, and thus a collection of papers and discussion remarks about matters of not inconsiderable importance. But, as is perhaps inevitable, while these may have provided stimulating listening in their original form, they are dreadfully verbose when only the printed page is there to hold the reader. Worse still, most of the speakers, though unqestionably expert, are afflicted by other literary hazards of the diplomatic profession: choosing neutral words, an inflexible tendency toward outlining, a bland refusal to

Your Literary I.Q.

By Howard Collins

POETIC USE OF COLOR

Frances Lee McLean, of Lexington, Ky., has sent us twenty quotations in which poets have used color in an unusual way. Allowing five points for each color you can correctly supply in the blanks, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 57.

1. And still she slept on.....lidded sleep.
2. The Owl and the Pussy-cat went to sea
   In a beautiful .... boat.
3. I like a good grouch when I get it,
   Sea-deep and dark ....
4. I never saw a ..... cow.
5. Spanish waters, Spanish waters, you are ringing in my ears
   Like a slow sweet piece of music from the ..... forgotten years.
6. By the ..... rushing of the arrowy Rhone.
7. Life, like a dome of many-colored glass,
   Stains the ..... radiance of eternity.
8. Annihilating all that's made
   To a ..... thought in a green shade.
9. Twilight, a timid fawn, went glimmering by,
   And night, the .... hunter, followed fast.
10. Then to the spicy .... ale.
11. The dawn on ..... sandaled feet crept like a frightened girl.
12. Ye that follow the vision of the world's weal afar,
    Have ye met with derision and the ..... laugh of war?
13. Silent hills indenting the ..... band of eve.
14. Stars in the purple dusk above the roof-tops
    Pale in a ..... mist and seem to die.
15. Though with those streams he no resemblance hold,
    Whose foam in ..... , and their gravel gold.
16. I have made a voyage upon a golden river,
    'Neath clouds of opal and of .....
17. ..... Tragedy lets slip her grim disguise
    And shows you laughing lips and roguish eyes.
18. But look, the morn in ..... mantle clad,
    Walks o'er the dew of yon high eastern hill.
19. I am dying, Egypt, dying!
    Ebbs the ..... life-tide fast.
20. Wherever we go
    Silence will fall like dews
    On ..... silence below.

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deal with definitions, and a prolix style. Mr. Eagleton has doubtless struggled to edit out the worst but the odds against him were too long. In consequence, valuable information and potentially compelling subject matter are buried under impenetrable snows. The unquailing specialist might still want or find it necessary to start digging, but for all others one warning should be enough. —P. R. L.

PRIMER OF INTELLECTUAL FREEDOM, edited by Howard Mumford Jones. Harvard University Press. $2.75. The existence of academic freedom is not merely an academic question these days. In the sober, judicious reports of the American Association of University Professors, for example, there is dismaying testimony of the breach of intellectual freedom on one front. In his book Professor Jones has gathered a series of brief texts, in reverse chronological order, which trace the conception of intellectual freedom back to its sources. For our own day there are the admirably pointed statements of Chancellor Hutchins and President Conant, among others, and there are eloquent tracts of earlier spokesmen, including Mill, Jefferson, Milton, and finally Bacon. With its succinct and persuasive introductions it is a timely anthology. Its only fault is the uncomfortably small size of type.

The editor has been accused elsewhere of describing in his comments only examples of anti-Communist suppression and of overlooking the ab-

(*Continued on page 57*)

HISTORY

To the Sum of Knowledge

GEOFFREY BRUUN

TWO years ago in "The Best Books of the Decade 1936-1945" Asa Don Dickinson observed that "the poor showing made by the university presses is surprising." Of the 400 "best books" accorded a place on that decennial list only ten were products of a university press. Of the "best histories" honored by inclusion all owed their appearance to commercial publishers. Since Dickinson wrote many other voices have joined the chorus of criticism and today the university presses are definitely on the defensive. Their showing for 1949 suggests that, in the field of history at least, some of the criticism is still relevant.

Efforts to evaluate current offerings in the mass are always hazardous and to measure the university press total against the national book list (over 9,000 titles for 1949) would be misleading. University presses do not compete in certain prolific categories (popular fiction, for instance) with the commercial houses. For a just comparison one must begin with some authoritative catalogue limited to the type of works that university presses ordinarily publish. A useful compilation for the purpose is "The United States Quarterly Book List" prepared by the Library of Congress. This selective bibliography and review includes only "books which are believed to make a contribution to the sum of knowledge and experience," a definition that covers the general area within which the university presses operate.

FOR 1949 "The United States Quarterly Book List" reviewed some 120 works under the heading of history. Of these approximately half bore the imprimatur of a university press or a learned society, a very fair showing on the face of it. A more careful breakdown, however, raises misgivings. University-press offerings in history were heavily concentrated on the United States, with Europe, Asia, Africa, and Latin America suffering relative neglect. Of books dedicated to the countries of the Old World only a few achieved notable distinction. This verdict may be confirmed by checking the lists the university presses furnished for the December 1949 session of the American Historical Association.

Among 1949 titles in European history that call for special mention the Oxford University Press (primarily a trade press despite its name) scored with Isaac Deutscher's excellent "Stalin: a Political Biography" and Max Beloff's second volume on "The Foreign Policy of Soviet Russia." Yale sponsored Pieter Geyl's luminous study "Napoleon For and Against" and David J. Dallin's "The Rise of Russia in Asia." Pennsylvania issued Halvdan Koht's "The American Spirit in Europe" and Harvard "A Handbook of Slavic Studies," edited by Leonid I. Strakhovsky.

There was the usual quota of monographs on minor or isolated phases of national history, of which "The Spirit of Revolution in 1789" (Princeton), by Cornwell B. Rogers, "The Reign of King John" (Johns Hopkins), by Sidney Painter, and "The Emancipation of the Austrian Peasant, 1740-1798" (Columbia), by Edith (Murr) Link, were superior examples. The Columbia University Press also made available a timely English translation of Alexis de Tocqueville's "Recollections"; the Cornell Press acknowledged the current emphasis on transatlantic

THROUGH HISTORY WITH J. WESLEY SMITH

"Over at the Golden Unicorn the maids who bring out the stirrup-cup are pretty and attired in enticing costumes."

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ties with "The Atlantic Civilization: Eighteenth Century Origins," by Michael Kraus, and the University of California Press put out a volume on "Yugoslavia" as number nine of its uneven United Nations series.

For Asia, Africa, and Latin America one finds such items as "Japan's Economy in War and Reconstruction" (Minnesota), by Jerome B. Cohen, "The Gold Coast . . . 1919-1946" (Stanford University), by F. M. Bourret, and "Paraguay: An Informal History" (Oklahoma), by Harris Gaylord Warren. These and similar works, while sound and commendable, advertise the decided leanings of the university presses towards studies of limited range and interest.

ALL the volumes mentioned above would be a credit to their publisher in any year and this tally might be lengthened if space permitted. But the samples mentioned suffice to indicate the virtues and limitations of current university-press publications in history.

Halvdan Koht, Isaac Deutscher, David Dallin—"sound and commendable."

The first and most singular lack in the lists prepared by American university presses for 1949 is the absence of major multi-volume projects comparable to the Cambridge histories or the "Peuples et Civilisations" volumes now issued by the Presses Universitaires de France. Possibly American historical scholarship is not equal to comprehensive collective efforts, although "The Rise of Modern Europe" in twenty volumes, now under publication by Harper & Bros., seems to rebuke such modesty. When the scholarly and editorial talent available to American university presses is weighed and the wealth of this country taken into consideration our failure to match the straitened universities of Europe in collective historical enterprises becomes difficult to explain.

A second area our university presses neglect is historical bibliography. That they do neglect it any recent issue of the *Bibliographic Index* will confirm. The adage that scholars often derive most profit from works on which publishers gain least is especially apposite for bibliographical compilations, and the university presses would appear the most logical sponsors for such works. Yet few have imitated the University of Syracuse Press, which has undertaken a "Critical Bibliography of French Literature" in seven volumes. A revision or substitute for "A Guide to Historical Literature" (Macmillan, 1931) is urgently needed. Such indispensable aids to the student of European history as the decennial volumes of "Foreign Affairs Bibliography" wait on the initiative of commercial firms, and the helpful lists that Lowell Joseph Ragatz prepares on modern European history and European imperialism circulate in lithograph, partly, one surmises, at the compiler's expense. A parallel criticism might be urged against the university presses for their neglect of history manuals and reference works.

A third field in which these presses avoid responsibility is the preparation of maps and atlases. The high cost of production and the technical difficulties here are admittedly great—so great that commercial publishers have resisted all entreaties of harassed instructors condemned to explain Old World events to classes geographically illiterate. A moderately-priced atlas for European history courses, even one limited to line engravings or wash drawings, would be a great boon, but it seems too much to hope that any university press will promote it.

A final example of university-press methods that might be noted here concerns their serial publications. These presses are responsible for perhaps half the historical journals appearing in this country. Three periodicals, one promising, one average, and one anemic will serve to make clear why history quarterlies are so little read. *The Journal of Economic History* (New York University Press) dates from 1940 and established itself during a decade of exceptional obstacles. In its layout and typography, and especially in its use of graphs, charts, and even occasional pictures, it has set an encouraging standard. As an average or more typical example one may cite the *Catholic Historical Review* (Catholic University of America Press). This long-established journal survived the war without change, neat, compact, unillustrated, and closely printed, a fine example of historical erudition, but an example, too, of the historical quarterly that has made much study a weariness of the flesh. Our third exhibit, *The Journal of Modern History* (University of Chicago Press), barely escaped becoming a war casualty. Starved to half its bulk, printed in small type stretched across a double column, it remains must (and musty) reading for the serious student of European history, for whom its bibliographical articles are most valuable. Why a journal devoted to European history should languish when Europe is so prominent in our thought calls for explanation and part of the explanation lies in its drab format. The most brilliant historical scholarship of our time so long as it is dressed in the dust of the seminars from which it came and to which it will return can excite no public interest.

ANY reader who finds this censure unduly harsh might lay an historical periodical printed by one of the university presses beside a copy of, let us say, *The Scientific Monthly*. What coated paper, attractive type, and vigorous illustrations can do to render esoteric information vital and challenging will astonish anyone who has not pondered the contrast.

Apologists for the university presses will be quick to point out that most of these strictures are beside the point because they ignore the fundamental problems of cost, endowment, and equipment. These are admittedly basic factors in publishing success but they lie outside the scope of this assignment. Another reviewer might have found the 1949 publications in history from the university presses more commendable but he could not fail to note their limited interest and appeal, conventional presentation, stereotyped format, and frequent lack of vitality and inspiration. Perhaps it is oversanguine to look for anything more stimulating in treatises prepared under the academic aegis. Yet in a year when the history of other nations should attract millions of American readers it is discouraging to find the offerings of the university presses in this field a matter for more regrets than congratulations.

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Feudal Life, Upper Level

ELEANOR OF AQUITAINE and the Four Kings. By Amy Kelly. Cambridge: Harvard University Press. 431 *pp.* $5.

By SIDNEY R. PACKARD

FEW WOMEN in the twelfth century lived to the age of eighty - three. Only Eleanor of Aquitaine also went on a crusade, knew all the important cities of Europe from London to Jerusalem, presided over a court which virtually established the cult of manners in the Western world, and made herself the essential factor in a 400-year rivalry between two great states. She was married first to Louis VII of France and later to Henry II of England, thanks to her enormous and strategically located dowry of all Southwestern France. She was the mother of twelve children, including two sons, Richard and John, who were Kings of England during her lifetime, and at least three highly precocious daughters, who did very well for themselves in the feudal marriage-mart. No European sovereign had a longer or more varied experience with both men and affairs. Surely no one in the whole Middle Ages calls so loudly for a full-length, definitive biography.

Faced with a personage so closely linked with all the major movements in the twelfth century, Miss Kelly has deliberately produced a narrative based on contemporary sources, mainly chronicles, letters, and the literature of the period. In it she has stressed the four Kings of her subtitle almost as much as Eleanor herself. Although the account is understandably heavy with the complicated facts of feudal life, both political and genealogical, it flows along with surprising ease because of careful planning, mature reflection, and a style of more than ordinary distinction. The result is an extraordinary picture of the political and social life of twelfth-century Europe at the upper level.

The author has been particularly successful in her presentation of personalities, even those as unlike as Becket and Richard Coeur-de-Lion. Some of her best pages, and they are very good indeed, recreate vividly not only twelfth-century Paris and exotic Antioch but also Poitiers and London. The chapters on the Christmas court at Caen in 1182 and on the incredible Sicilian expedition of 1190, both saturated in feudal atmosphere, are veritable masterpieces.

Miss Kelly has traveled, and in leisure, over the whole itinerary of Eleanor's long life. She thus speaks on all occasions with a sureness of tone as impressive as it is unique. Nor is she averse to a neat phrase. One is not apt to forget the "glints of Ovidian sophistry and the rich romantic color of Moorish Spain" shining through the new vernacular literature of the troubadours, "Bordeaux, the polished cornerstone of Europe," the Parisian "students feeling themselves poised on the ripe end of time and heirs of all the ages . . . merging the dialects of distant provinces in a muddy Latin," nor Fontevrault's "superfluity of royal ladies washed up in this refuge from the corners of feudal creation."

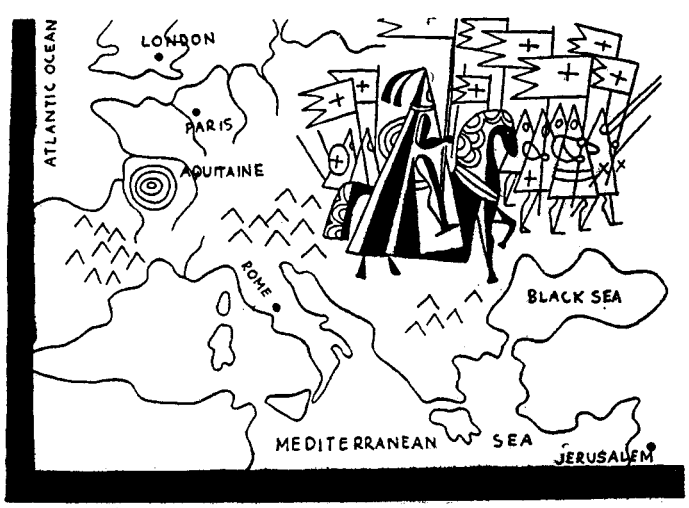
Yet the book has serious defects. Beautifully printed and intelligently illustrated, adorned with attractive and useful end-paper maps, it still needs charts, diagrams, and more maps. Most readers will balk at the frequent use of such archaic words as ruth, rive, and featly. Scholars will regret the comparative neglect of official documents, and of much monographic literature, even at crucial points. Nor are they likely to understand an extensive bibliography, entirely uncritical, which omits all reference to recent biographies of Eleanor by Magne and Rosenberg, however worthless, and also leaves out the names of Paetow, Painter, Cartellieri, Chaytor, Lavisse, Petit-Dutaillis, Bémont, and Taylor, among others.

Moreover, and this is more serious, although the author quite properly professes not to distort or "fictionize" her materials, she frequently tells us what her characters thought, felt, and planned. The suggestion that Eleanor might have read carefully the "Consolation of Philosophy" of Boethius during her long nights in prison from 1174 to 1189 is surely gratuitous. The author is careful in her use of sources, and ingenious, but not overly critical. Her remarks about the new romances which replaced the heroic *chansons de geste* are sound, but her reference to the "feminized leisure class" produced by Angevin wealth and peace, however penetrating, is rendered ineffective by a lack of any real interest in economic factors.

When one has so much it is probably ungracious to ask for more. Eleanor, however, does not really come fully to life in this careful account so largely and so successfully devoted to her background and to her entourage, although it is clear that gossipy chronicles and contemporary literature have here been made to yield a full harvest. Perhaps we can never know much or even anything more about Eleanor's talents and achievements. Probably all the official records and the extensive scholarship of the last twenty years, French, German, English, and American, on many phases of the twelfth century, including the economic and the intellectual, should be utilized before the search is abandoned.

Still another biography of Eleanor of Aquitaine is due within the next week. Curtis Howe Walker, professor emeritus of European history at Vanderbilt University, who did extensive research at Paris and Poitiers, has written a somewhat fictionalized life, "Eleanor of Aquitaine," which is being published by the University of North Carolina Press. Nineteen-fifty appears to be Eleanor's year!

Sidney R. Packard is professor of history at Smith College. He is the author of "Europe and the Church Under Innocent III."



—Illustrations from Curtis Howe Walker's "Eleanor of Aquitaine."

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Festschrift for Hayes

NATIONALISM AND INTERNATIONALISM. Edited by Edward Mead Earle. New York: Columbia University Press. 510 *pp.* $5.75.

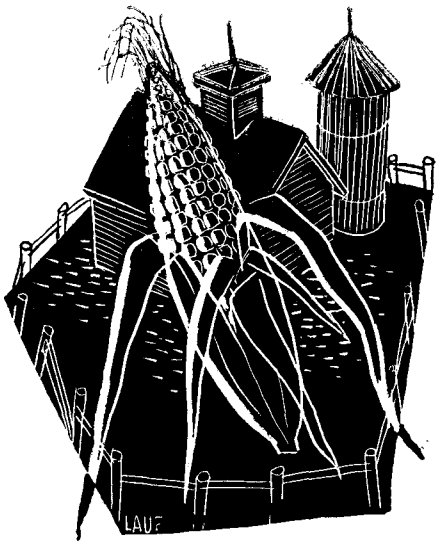
By Crane Brinton

THE academic *Festschrift*, a collection of essays offered by students past and present to their teacher at his retirement or some such milestone in his career, is no doubt a Good Thing. The loyalty, affection, and admiration of the students deserve an outlet as surely as the teacher's long service deserves such public recognition. But the *Festschrift* must always be the despair of the librarian and the bibliographer, who can never quite satisfactorily make available to potential users the miscellaneous subject matter it contains. To the reviewer, the *Festschrift* presents insoluble problems, for he can almost never command space to deal fairly with all the contributions, nor can he usually find any just way of singling out particular ones for special mention. The level of interest and competence in most such collections tends to be rather even and the poor reviewer is forced to make his principle of distinction an invidious one.

These essays presented to Professor Carlton J. H. Hayes, distinguished historian at Columbia, wartime Ambassador to Franco's Spain, are straight in the center of the *Festschrift* tradition. The man whom they honor is one of the great figures of American historical writing of our time, a teacher who has sent his students into posts all over the country, a member of the "Columbia school" of historians, which, though composed of many individuals often at odds over fundamentals, did more than any other group anywhere to make the "new history" the history of all human activities. It has numbered men like Charles Beard, J. H. Robinson, J. T. Shotwell, W. A. Dunning, W. R. Shepherd, and Mr. Hayes himself within Columbia, countless hundreds outside from high school to graduate school. In this widening of the horizons of history Professor Hayes specialized in the study of nationalism, a subject that needed all the human resources of the historian, that called on psychology, philosophy, and all the battery of the social sciences. His role was by no means limited to this specialty, as Professor Edward Earle of the Institute for Advanced Study at Princeton shows very well in a brief introductory account of Professor Hayes's career. It is, however, the study of nationalism that the editor has fastened on to give unity to this volume.

The volume is, therefore, less of a miscellany than such volumes often are, especially when they are dedicated to a scholar of such range of interests as Professor Hayes. Even so, the honest reviewer has to become a cataloguer. Here is the bill of fare, for once complete (the dishes are all well prepared, the cooks well trained): (1) Jacques Barzun, "Cultural Nationalism and the Makings of Fame," Berlioz as a case history of the requirements for becoming—or being made—a national culture-hero; (2) Frances S. Childs, "A Secret Agent's Advice on America, 1797," comments on the reports of Citizen Hauterive, a colleague of Talleyrand; (3) Jesse D. Clarkson, "'Big Jim' Larkin: A Footnote to Nationalism"—the nationalism is Irish, the time just before the War of 1914; (4) Charles W. Cole, "The Heavy Hand of Hegel," heavy, that is, on German historians, and even on the Swede Heckscher, historian of mercantilism; (5) Edward Mead Earle, "H. G. Wells, British Patriot in Search of a World State," a survey of Wells as political thinker; (6) Robert Ergang, "National Sentiment in Klopstock's Odes and *Bardiete*"; (7) John G. Gazley, "Arthur Young, British Patriot"; (8) Beatrice F. Hyslop, "French Jacobin Nationalism and Spain," a very careful study from the sources of an early attempt at spreading a political gospel and making satellites; (9) Walter Consuelo Langsam, "Nationalism and History in the Prussian Elementary Schools Under William II"; (10) Charlotte Muret, "The Swiss Pattern for a Federated Europe," a broad survey of the lessons to be learned from Swiss experience of a multi-national state; (11) Thomas P. Peardon, "Sir John Seeley, Pragmatic Historian in a Nationalistic Age"; (12) R. John Rath, "The Habsburgs and Public Opinion in Lombardy-Venetia, 1814-1815," a case history of the very early stages of nationalism in an "oppressed nationality"; (13) Geroid Tanquary Robinson, "American Thought and the Communist Challenge," a very thoughtful essay, arguing that we are attempting to fight Russia today with the physical weapons (or threat thereof) of 1950 and the spiritual weapons of 1776; (14) William O. Shanahan, "Friedrich Naumann: A German View of Power and Nationalism"; (15) Mary Evelyn Townsend, "Hitler and the Revival of German Colonialism"; (16) Glyndon G. Van Deusen, "The Nationalism of Horace Greeley"; (17) John Wuorinen, "Scandinavia and the Rise of Modern National Consciousness."

Crane Brinton is professor of history at Harvard University.



Rise of Sus Scrofa

PIGS FROM CAVE TO CORN BELT. By Charles Wayland Towne and Edward Norris Wentworth. Norman: University of Oklahoma Press. 305 *pp.* $4.

By Robert West Howard

FIVE varieties of animals have been of vital service to man in his 20,000-year saunter up from the Cro-Magnon level. From the beginning the horse, the dog, the cow, and the sheep have been rhapsodied and accepted in the bosom of the human family. But the fifth member of the quintet, despite a service record equally valiant and consistent, has suffered whispering campaigns, religious persecution, and generally bad human relations for 20,000 years. In "Pigs from Cave to Corn Belt" Charles Wayland Towne and Edward Norris Wentworth correct some of the slurs and set the record straight for "*sus scrofa*" and his succulent descendants.

This "bad press," from Ur on, is largely due to the fact that the pig has been a rugged individualist from the beginning, succumbing to the human's wiles only when an ear of corn or some comparable temptation is dangled. Moreover—and alas—, the authors are quick to point out, the pig becomes of service to mankind only after its truffled spirit has fled and the biochemical mechanism that produces the "oink" has blended into headcheese.

Indeed, as every farmer knows, pigs are stern dietitians when left to their own devices and are just as prone to a clean bath and a massage as a traveling salesman. It is man who, vilifying the species even as he gnaws its chops, has not only put the pig in the mud, but so fattened it that it

(*Continued on page* 48)

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Science Linked to Life

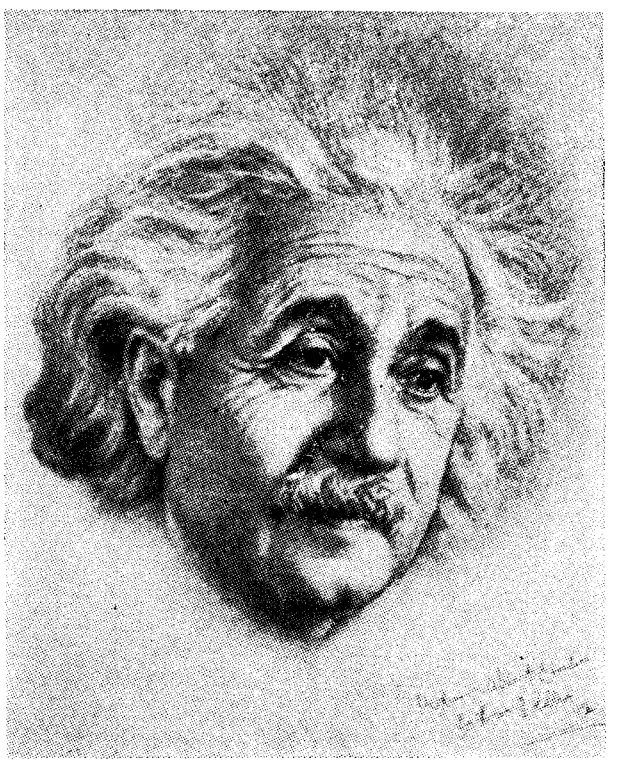
By PHILIPP FRANK

IF WE want to pass a fair judgment on what the university presses have contributed in the field of science this past year, we have to begin with the fact that science today does not advance through the publication of books. Most of the striking discoveries of modern science are being presented in papers published in scientific journals and magazines. In earlier periods a scientist who had made a discovery, or was intent on advancing a new theory, frequently published it, together with a presentation of all that we knew about the subject, in book form. The classic works of Newton, Laplace, and Maxwell are examples of this. The scientist of the past presented his new ideas in such a form that his publications became almost a textbook in a particular field. Today this way of advancing new scientific ideas is rarely followed. Only a few authors possess the peace of mind necessary to produce such a piece of literature. One rare case occurred this past year when Albert Einstein published the third edition of his "Meaning of Relativity" (Princeton). In it he offered the latest refinement of his "unified field theory," a coherent presentation of his "theory of relativity" which he had been publishing in a number of papers brought out in the scientific journals since 1905.

Aside from reports about new discoveries, what kinds of books on science are being published? There are, of course, textbooks on the college level. This kind of publication is largely a commercial affair. It depends on the estimate of the publisher and his advisors as to how many colleges are likely to adopt it as a "text." The university presses have not gone much into the textbook business. There is, however, one type of textbook through which the university presses could perform useful service. Occasionally when new topics or new methods of presentation are to be introduced in the college curriculum the instructors find that no textbooks are available. For commercial publishers are understandably hesitant to publish textbooks for courses not yet firmly established or which are being given at only a few colleges. Since without textbooks the number of such courses will probably not increase, there is a vicious circle—which could be broken by the intervention of a university press which would take the risk to publish what one might call unorthodox textbooks. An example of this kind would be a textbook of a field of science that would treat it with equal emphasis from the mathematical, the experimental, and the philosophical viewpoint. This would be important in fields like theory of relativity or atomic physics (quantum theory), which are not fully comprehensible to students if they are not presented from all three angles.

Yet another type of scientific publication is the reference book (or so-called "handbook"), in which data are recorded which may be the results of measurements or observations. They may also contain mathematical tables which are helpful for calculations. Other types of handbooks are reports giving all the known data or the bibliography of a certain field. Such books are a great help for research institutions, industrial or military. It is not difficult to obtain subsidies for such publications; commercial publishers and even professional organizations are willing to take them on. Yet the university presses only occasionally publish such books. The Harvard University Press, for example, has published tables computed by the Harvard Computation Machine Laboratory.

There is a third type of science book which is appearing in ever-increasing numbers: the book for the "layman." In a democratic society it is necessary that every citizen possess a certain critical judgment in respect to science. There are quite a few issues in our public life—and their number and weight are bound to increase—which cannot be understood otherwise. "Popular science" books are often accepted by commercial publishers. By their very nature a large sale is possible. But there are other cases of this type in which the university presses could perform a great service to public education. Occasionally an author wants to try out a new method of presenting scientific topics to a general public or wishes to discuss a seldom explored field of science. In these cases it is sometimes hard to persuade a commercial publisher but there would be in some instances good material for university presses.



—Morris J. Kallem.

Albert Einstein — "one rare case."

IF WE consider, however, what the university presses have actually contributed to the list of science books this reviewer would regard as most important a type of book which is not textbook nor reference book nor "popular science" book. It approaches science not from the angle of the specialist and technician but rather from a more "humanistic" viewpoint. These books perform the important task of linking science with general culture, in particular with the social studies and the humanities. They are written by scientists who feel the desire to step out from the isolated cell of their specialty. These authors write not for the legendary "man in the street," but for fellow scientists who long for wider horizons. Such a book aims at being also a "work of literature." It is not always easy to convince a commercial publisher that such a book could roll up a satisfactory sale, although occasionally such books do sell well.

The university presses have served well this task of linking science with our general culture by publishing "works of literature" written by scien-

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tists. In some instances these books are linking science with the life of scientists, where "life" includes the interaction of the scientist's personality with his environment. In this way we are approaching the treatment of science as a social phenomenon. Very often the effect of science on human behavior is connected with the philosophical interpretation of science. We find quite a few books which attempt to point out the philosophical implications and interpretations of contemporary and historic science.

Among the biographical books of this year we may cite Thomas Coulson's "Joseph Henry: His Life and Work" (Princeton), which presents a picture of American culture of the early nineteenth century and the place of science within that culture. Another outstanding book is "Pavlov," a biography by B. P. Babkin (Chicago) of the great Russian physiologist Pavlov, already known to educated men as the scientist who investigated the effect of the saliva gland of dogs on their behavior. From this book we learn a great deal more about this colorful personality, about the conditions in Czarist and Communist Russia, and about the large part of physiology and psychology to which Pavlov contributed so much. The part played by the medical sciences in our society is presented in N. W. Faxon's "The Hospital in Contemporary Life" (Harvard).

The mutual impact of science and society is sharply accentuated when organized society or the government attempts to influence the work of science purposively. Such a case was recently dramatized by the conflict in Soviet Russia which has become known as the "genetics conflict." In "Death of a Science in Russia" (Pennsylvania) Conway Zirkle has compiled the documents that record the "genetics debate" which occurred in the Soviet Academy of Science in 1948. The conflict probably has its roots in a divergence in the philosophical interpretation of evolution. This general issue is treated in a broad and stimulating fashion in "The Meaning of Evolution" (Yale), by G. G. Simpson.

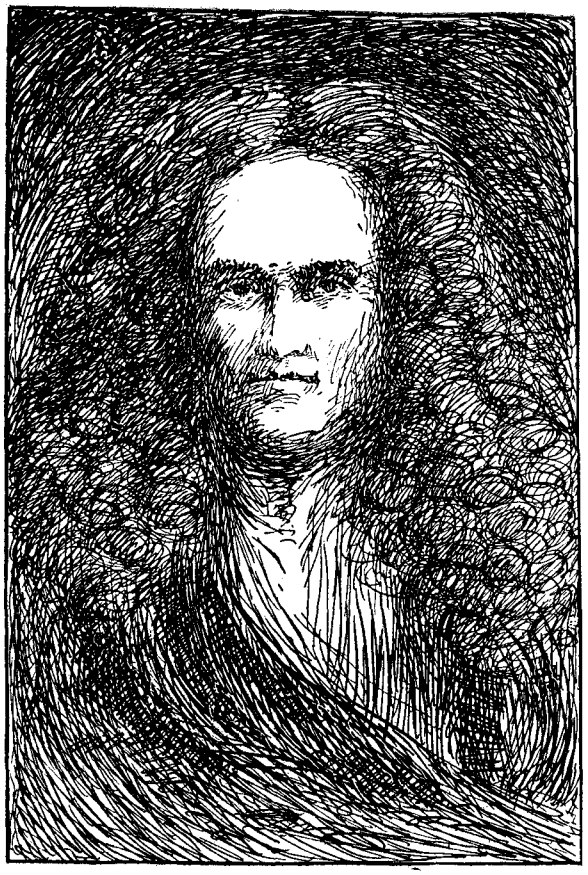
THE science books published by the university presses have touched fairly often, and with a certain predilection, philosophical problems which have grown out of the soil of science. Quite a few workers in this field have been driven to think about the place of scientific thought as a part of our general pattern of thought, and have been looking for an opportunity of expressing these ideas. The university presses occasionally have provided them with such an opportunity, as happened to the writer when he wrote his book on "Modern Science and Its Philosophy" (Harvard).

Besides the search for the philosophical implications and interpretations of science, there has been through the centuries a wide stream of philosophical ideas which has originated from a quite different source. It has come from the desire of man to find out what is "good," what is "beautiful," and what is the "goal" of human life. We may call this stream "humanistic" philosophy in distinction from the scientific one.

Both these trends have, of course, ultimately considered the same concrete problems because there is, after all, only one world and not a world of "humanities" beside a world of "science." As would be expected, considering the history of our institutions of higher learning, the university presses have in general cultivated humanistic philosophy more than the philosophy of science. One of the most prominent publications of the current year is the book of Ernst Cassirer on "The Problem of Knowledge" (Yale). In this posthumous book, Cassirer brings to fulfilment studies which he had pursued through a long life: an analysis of the work of physicists, mathematicians, biologists, historians, and philosophers in order to discover the principles that underlie their various ways of knowledge.

In a recent book by Philip F. Weiner, "Evolution and the Founders of Pragmatism" (Harvard), the most genuine American philosophy, pragmatism, is for perhaps the first time traced back to its origins in a Cambridge circle which, paradoxically by contemporary standards, was known as the "Metaphysical Club." Paul Weiss contributes in his recent book "Man's Freedom" (Yale), a characteristic example of the humanistic approach. He explores the approaches toward the good life for modern man with a sharp-edged philosophical analysis. The ancient Epicurean philosophy is presented in a very original and impressive way, through a mixture of fiction and history by Max Radin in "Epicurus, My Master" (North Carolina).

If we proceed further in the direction of humanistic approach, we find a stimulating book in which the three great religious traditions of the Western world—Jewish, Catholic, and Protestant—are presented and an attempt is made to provide understanding for these traditions among all educated men and women. This is "Our Religious Traditions," by Sterling P. Lamprecht (Harvard).



—*Henry Smith Williams.*

Isaac Newton — classic example.

A considerable group of recent books is devoted to what one usually calls problems of "esthetics," the investigation of why some works of painting or architecture are appreciated beyond their practical usefulness. Since the products of these arts are primarily objects which are recorded by our senses, there are very intricate problems of interaction between sense impressions and predilections. There is a recent book on the tendency to judge painting by the closeness with which it mimics nature and about the revolt against this tendency—"Retreat from Likeness in the Theory of Painting," by Frances B. Blanshard (Columbia). There is also a new translation of an old (1876) German book, "On Judging Works of Visual Art" (California), in which the author, Conrad Fiedler, tries to establish a clearcut distinction between the outlook of the artist and the scientist on visual objects.

Philipp Frank, who is a research associate in physics and philosophy at Harvard, is president of the Philosophy of Science Association. His latest book is "Relativity: A Greater Truth."

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Holy Quest

FRIAR FELIX AT LARGE By H. F. M. Prescott. New Haven: Yale University Press. 254 *pp.* $3.75.

By George N. Shuster

FRIAR FELIX FABRI twice went on pilgrimages to the Holy Land. The first time, having haggled rather clumsily with merchants of provender and masters of sailing vessels, he saw Jerusalem in 1480 and somehow managed to survive. On the second jaunt he fared considerably better, had a good look at the Holy Places, and in addition caught a glimpse of Sinai and Egypt. Mr. Prescott has a very fine time telling the story and I fancy that anyone who picks up the book will share it with him. A generation which is whisked off by air to bathing beaches may no doubt fancy that Friar Felix, who was faithful to the rule of Saint Dominic, was hardly less inadequately supplied with modern conveniences than Robinson Crusoe on his island. But he himself was no doubt persuaded that civilization had made great strides forward since Francis of Assisi traveled two centuries earlier in quest of the Sultan.

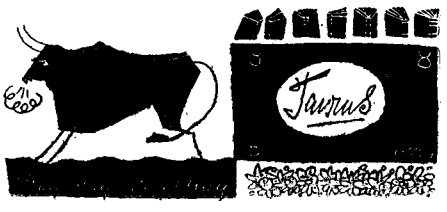
Mr. Prescott is well acquainted with the literature of medieval and renaissance pilgrimages. His affection for Friar Felix is therefore not at all irrational. The doughty monk had a way with him and his charm spills over into a winsome scholarly book. During the fifteenth century people went to the Holy Land for a variety of reasons but for the pilgrim the religious motive was the compelling one. Having bought a mattress, a chest, bedding, barrels for wine and water, and a store of variegated provisions designed to supplement the fare which the captain was supposed to provide (and seldom did), the pilgrim boarded a ship propelled by sails and rascally galley slaves, and then lived for weeks in fear of the weather, the vermin, and the Turks. Behind him was the long trek to Venice from wherever he lived and ahead was the road to Jerusalem and days of penitential sight-seeing in the sizzling heat. But in the end he would have seen the Holy Places of Christian history, the memory of which would warm his heart to his dying day and provide a steady stream of conversational topics.

Friar Felix, born in Basel and afterward a preacher in Ulm, was as doughty and perceptive a voyager as ever lived. A genuinely holy man of deep faith, he was nevertheless admirably shrewd and given to a measure of skepticism about what purported to be the business of daily life. There was in him no trace of kinship with the ecstatic Margery Kempe, who darted to Palestine and back again in a kind of fever. Nor was he an itchy-footed fellow who had come down with the wanderlust. His job was to preach the Gospel and he decided that if he had seen the Holy Places for himself he could speak more colorfully and with greater authority. In short, he undertook the journey quite as if he were a modern professor of English literature who had wangled a sabbatical and was off to Stratford and the Lake Country. And so his diaries, from which Mr. Prescott quotes, are delightful and whimsically academic. It is not often enough said that one of the reasons why humanity loves to go to college is because the faculty has a sort of monopoly of being queer. The rest of the world, not having tenure, must husband its idiosyncrasies for display at the family fireside.

One can learn a great deal from the medieval and renaissance voyagers—for example, the fact that it was no secret among them that the world is round. The notion that this fact suddenly dawned on Columbus is a persistent superstition. Mr. Prescott also tells us a good deal about the efforts of the Venetian Government to cleanse the naval fraternity of graft. But no doubt the most impressive single bit of lore in the book has to do with Friar Felix's essays in comprehending the Moslem mind. He was, of course, wholly certain that the followers of the Prophet were mistaken, to the great peril of their souls. He was also persuaded that with a little coaxing they might undertake to quash a few Christians, among whom he might himself be numbered.

The best of the journey is always getting home. It is comforting to observe that Friar Felix accumulated a store of souvenirs, thus continuing a hallowed custom which persists to this day. His were, to be sure, relatively simple, being pebbles from sacred sites and thorns which grew in the hedges on the side of the Mount of Olives and of Mount Zion. He experienced some difficulty getting these through the customs. One holds out a hand to this noble, well-traveled man.

George N. Shuster, president of Hunter College, was recently appointed Land (State) Commissioner for Bavaria.



2nd-Fiddle Physicist

JOSEPH HENRY: His Life and Work. By Thomas Coulson. Princeton: Princeton University Press. 253 *pp.* $5.

By I. Bernard Cohen

THE life and career of Joseph Henry lie midway between Benjamin Franklin and Willard Gibbs but, although he was a physicist of great ability, Henry's achievement and the net effect of his career have left a smaller imprint on the development of science than either Franklin or Gibbs. Since Henry was certainly the most important physical scientist produced in America during the first half of the nineteenth century, whose research seems all the more impressive when we recall the general low state of American science during this period, we are led to ponder the interesting question of why he never attained the great stature of Franklin or Gibbs.

The tragedy of Henry's career was, first, that he was chiefly an experimentalist and, as Mr. Coulson aptly declares, lacked the "divine spark of the superlative genius." Even his remarkable experimental discoveries in electricity and magnetism were eclipsed by the series of almost exactly similar discoveries made at the same time in England by Michael Faraday. But Faraday used the facts of electromagnetism to develop a wholly new theory of electromagnetic action, which eventually became one of the intellectual monuments of the century, while Henry was more willing to let the new facts speak for themselves and did not fully grasp the new theoretical conceptualizations to which they might lead.

The second aspect of tragedy in Henry's life is that, at the height of his career, when he was professor of natural philosophy at the College of New Jersey in Princeton, he abandoned the path of research to become the inaugural Secretary of the newly founded Smithsonian Institution. Henry remarked that he was "sacrificing future fame to present reputation" but he believed that the Smithsonian Institution would eventually help all scientists in America, raising the level of scientific activity in our country and eventually lending new dignity both to American science and the profession of scientist. Yet the facts show that neither the Smithsonian Institution nor the National Academy of Sciences (of which Henry was one of the chief founders) ever really accomplished the great aims Henry had in view. Our modern extensive scientific enterprise

(*Continued on page* 58)

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Midway Between Scholar and Society

IF SOMEONE had wished fifty years ago to send greetings to the university presses of America he could have gratified his desire with the aid of three postage stamps. The task is a larger one today. The presses have grown to nearly fifty and their combined output comes close to being 10 per cent of the entire book production of the United States. In the half-century American scholarship has come of age and the nation has entered upon a new world course. The intellectual and social needs which brought university presses into existence have meantime increased enormously. And with these changes have come greater responsibilities, the character of which may well warrant examination in 1950.

The historic tasks of scholarship have been to criticize and re-evaluate the literary, intellectual, and scientific performances of the past and the present, and to provide new concepts indispensable to the forward movement of mankind. Thus the work of the scholar affords the means by which society consolidates its intellectual gains. Obviously, the agencies which have a part in the dissemination of scholarship thus defined can hardly fail to achieve a place of significance in our civilization. The immediate problems for university presses can be classified under two heads: keeping pace with need and giving best scope and direction to the new scholarship currently being developed.

In the social sciences, for example, the development of new techniques —many of them statistical—has brought many fields of study to the threshhold of startling new departures. The research and experimentation here looks to a redefinition of individual and group motivations, attitudes, and behavior—an undertaking of tremendous importance at a time when society, rather than the state, has become the real measure of things. Publishers of all kinds, but particularly those whose sole concern is scholarship, must integrate this new learning with what has gone before. The costs will not be small nor the effort required to interest the public in a sharp break with traditional interpretations.

Science, it must be obvious, has come to occupy a position approaching dominance in our affairs. This situation suggests a much larger area of usefulness on the part of university presses than they may have occupied in the past. It is not so much a question of informing the public of new developments as of producing genuinely significant books for those who are competent to use them. Much remains to be done, of course, in resolving for a confused public the conflict between means and ends in science, but this is a matter for philosophical discussion disconcerting though that may seem to scientists.

Among the humanities the problem for university presses (and for all publishers) is less one of keeping abreast of change than of providing the much-needed stimulus to increased productivity and influence. We need to remind ourselves that the humanities are the greatest single spiritual resource available to man, aside from religion proper. Humanists might reject the suggestion that theirs is a utilitarian calling but it remains that democracy is at heart a moral tradition, sustained not merely by free inquiry but by the great esthetic and spiritual springs of letters, philosophy, and music. No matter how great the further triumphs of our material civilization, this consideration is basic to our ultimate, *real* progress.

A PROBLEM of altogether different character is the relation of the scholar to his public. Scholarly presses have already exercised a positive influence in the development of better organized, more lucid books in practically all fields. But today the greatest need is for closer liaison between the scholarly press and the graduate school, where tomorrow's historian is being produced; between the presses and the producing scholars, who are already offering their work to the public, and between the presses and the learned societies and foundations, which, through their financial aid to research, give a surprising amount of direction to scholarly thinking in this country.

No publisher can escape a positive influence upon affairs, even though he may steadfastly maintain that he does no more than publish what his customers will pay for and his budget will allow. Everything comes down to positive and negative decisions on publication ventures. These actually shape, in the aggregate, the character of American publishing at any given time. Just so in the scholarly publishing field. But it may be urged here that scholarly presses must not only welcome the appearance of taking a hand in the direction and progress of scholarship; they must be capable of doing so in fact. This role presumes an ability to exercise wisdom and a capacity for the long view. But even more importantly it calls for a tolerance—an alertness and receptivity—to new ideas. For the scholarly press stands midway between the scholar and society, absorbing from each a certain partial wisdom, and to each it may ultimately give that which is true.

—SAVOIE LOTTINVILLE,
President, Association of
American University Presses.

Spring Over Lake Mishigamin

By Henry John Firley

TEMPTED by citrine lure of the sun
Of South's casting, spring, a muskellunge
Rainbow-maned along the arched neck
Of its savage leap, struggled in the skein
Of gray unraveled from willow, struck
A jade arc over Lake Mishigamin,
Churned anemone buds of splash.
Green scales grew arbor in whitecap shower.
In gaping mouth wake-robin flowered,
And jasper seed fell in the deep furrow
Belly-white shear had ploughed as it flashed
new-moon silver of excalibur.

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LETTERS TO THE EDITOR

Flagstad and Norway

SIR: My attention was recently called to Mr. Kolodin's article ["Bing, Flagstad, Traubel, and Others"] in your issue of Feb. 11, as well as the two letters from your readers in your issue of Mar. 4.

As much as I admire Mr. Kolodin as a writer on music, his exposition on the subject of Bing, Flagstad, Traubel, and others is no "music to my ears." In fact, I think it is an assortment of assumptions, misstatements, and illogical deductions based on false premises. I cannot possibly enter into polemics on such chauvinistic statements as the comparison between the "American" Traubel and the "un-American" Flagstad. Incidentally, Flagstad has been a resident of this country for many years and pays a very heavy tax to our country on *all* her world earnings. If it were a matter of "choice," as Mr. Kolodin says, it would be much cheaper for her to remain abroad rather than to come to this country, but I assume she feels she owes an obligation to the thousands of admiring music lovers who, in spite of Mr. Kolodin, flock to her concerts and will presumably flock to her performances at the Metropolitan.

I don't think I have to come to the defense of Mr. Bing in connection with Mr. Kolodin's reference to the "swallowing of pride." Mr. Bing acted on his convictions but if Mr. Kolodin feels that he has to swallow his pride, he can avoid this evidently painful process by staying away from Flagstad's performances.

The chief purpose of this letter is to point out a very positive statement in Mr. Kolodin's article to the effect that Madame Flagstad returned to her family in Norway "contrary to the advice, indeed the orders, of her government-in-exile." Evidently Mr. Kolodin has access to some secret documents which I do not. If this is the case, it would be only fair to Flagstad's numerous admirers and champions, including myself, her manager, as well as to the veracity of your magazine, that he secure an authoritative statement from a member of the Norwegian Government in Norway that there were such orders.

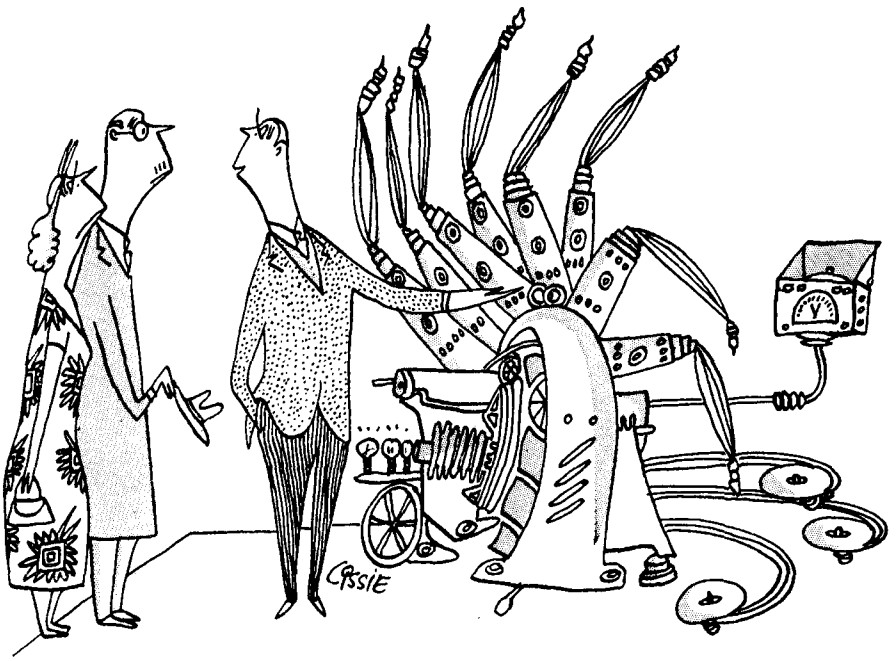
MARKS LEVINE, President,
National Concert & Artists Corp.
New York, N. Y.

SIR: I have never considered the *New York Herald Tribune* as belonging to a category which could be termed "secret document." In that newspaper's issue of Mar. 16, 1947, Mr. Levine will find the following:

> Wilhelm M. Morgenstierne, Norwegian Ambassador in Washington, accused Kirsten Flagstad yesterday of having connived with the Germans in 1941 to return to Nazi-occupied Norway after having been refused help by the Norwegian authorities here. . . . . Flagstad, he said, had to have Portuguese and German visas on her Norwegian passport to get to Norway in April 1941. "Her representative applied to the Norwegian Embassy in Washington," Mr. Morgenstierne stated, "and we got instructions from London [the Norwegian government-in-exile] not to assist her in any way."

I hope this answers Mr. Levine's query.

IRVING KOLODIN.
New York, N. Y.



"This convenient gadget plays records of all speeds."

Good Germans

SIR: Your "Postwar Portrait—German Faces" [*SRL* Apr. 15] reminds me of a saying we used to have about Indians out here in the West: "The only good Indian is a dead Indian." After seeing those faces and reading their angelic statements I feel that the saying can very well be applied to the Germans.

ROBERT C. SALANDER.
Fort Collins, Colo.

Workshops in Deed

SIR: It is certainly time for someone to print something about the seamy side of the writers' workshops. The trouble with many of them is that the faculty is chosen from certain tight little writers' cliques and without any regard to whether they can teach or not. This clique, many of its members being far from well-known writers, never loses an opportunity to sneer, in and out of print, at those who do not accept them at their own valuation. This type of faculty spends as little time as possible in the society of their students, and all the evenings are spent drinking cocktails at the home of one or another of the boys of their gang, laughing at the poor saps who have paid to come to them for help.

The most ridiculous thing that a workshop can offer is a novelists' workshop because quite obviously the teacher has not the time to read more than a few pages of the novels offered for his criticism. In one of these novelists' workshops the teacher was so sarcastic and contemptuous of the offerings, which he had read very little of, that he sent all his students away with a feeling of depression and futility. Of course there are people who ought to be discouraged from novel writing, but there are other means of discouraging them than by sneers.

Then there is the speaker who makes one or two talks during the workshop. His roots may be in the backreaches of Mississippi, but he has become one of those professional New Yorkers with a thinly veiled contempt for anyone not arrived at what he considers his great eminence, usually some ivory tower. His reluctance to waste any time with anyone not within his magic circle is laughable.

. . . There are a few sincere teachers who work themselves to death giving genuine help to those who sit at their feet for these few days, and these stand out like shining lights among the phonies.

MARY PAXTON KEELEY.
Columbia, Mo.

Intramural Conflicts

SIR: The fact that you publish conflicting editorials is indicative of the very thing that is *SRL*'s highest recommendation: your refusal to sacrifice sincere opinion for an unvarying editorial policy. Norman Cousins has it out with Harrison Smith; he disagrees violently with Sam Goldwyn; and the validity of your magazine increases a thousandfold in its staunch affirmation of the individual's ability to think for himself. Thanks for not being frightened by the old hobgoblin.

W. C. WATERS, III.
Atlanta, Ga.

Cinematic Ambassadors

SIR: Samuel Goldwyn in his defense of American movies [*SRL* Apr. 1] states: "This is America! We have

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all types here. We still have the good —and the gangster—today. We have wealth and gadgets for many, but poverty for others. It is our misfortune, but we recognize it as the truth." Perhaps we do recognize it as the truth, but does Mr. Goldwyn assume that Europeans and Asiatics recognize it as such? The sad fact is Europeans and Asiatics do not understand us, nor we them. Are we, then, to export to the world indiscriminately a medium of such mass appeal as our movies?

The basic question raised was not one of censorship, of politics versus entertainment, the sweet versus the ugly, or the moral versus the immoral, but rather how to portray America more accurately to others.

What about consulting qualified foreigners and utilizing the findings of public-opinion research, when available, before exporting our films? This might lessen the chances of misunderstanding and increase the probabilities of native audiences interpreting things as we meant them.

CHARLES F. JONES.

Baltimore, Md.

SIR: As a subscriber to *SRL* I make the following proposal: that the editorial board and the subscribers to *SRL* sponsor a yearly "Ambassador Award" to be given to the American movie which can best present to a foreign audience an honest, intelligent, artistically and dramatically sound picture of American life. Nominations for the picture would come from *SRL* subscribers and staff. The final decisions would rest with a special committee appointed by *The Saturday Review* with John Mason Brown as chairman.

CAROLINE NELSON.

Los Altos, Calif.

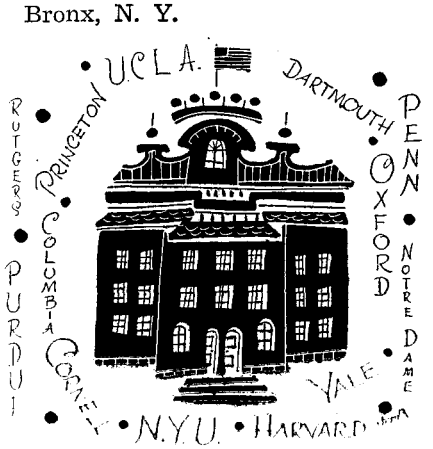
"Espionage or Frame-up?"

SIR: It is rather disgusting, to my way of thinking, to find you printing as irresponsible an article as "Espionage or Frame-up?" [*SRL* Apr. 15]. Arthur Schlesinger, Jr., does a nice job of kicking a man when he is down; he is guilty of doing this in spite of his own admission that "Seeds of Treason" is inaccurate, inconsistent, and written in "indignation," with a marked bias in favor of Chambers.

I feel that the editors of *SRL* have used poor judgment and poor taste in printing this article. In comparison with the very many excellent articles presented in previous issues, this writing is a step downward.

MILTON FELD.

Bronx, N. Y.



AVENUE TO NOW

(*Continued from page* 12)

(Louisiana) frontier soldier; Anthony F. C. Wallace's "King of the Delawares: Teedyuscung" (Pennsylvania), a study with an anthropological approach. Ray Ginger's "The Bending Cross" (Rutgers), a life of Eugene V. Debs, may find a cordial reception because of the controversial role of the subject and the unlabored style of the author, and interest in aviation may promote reading of Elsbeth E. Freudenthal's "Flight Into History; The Wright Brothers and the Air Age," a University of Oklahoma Press work.

Many important works relating to foreign countries as well as the United States remain unmentioned. The title of one of them, an anthology of British and Continental tourist reports, ably edited by Oscar Handlin, synthesizes the contributions of university presses to the domestic scene, "This Was America" (Harvard).

Wendell H. Stephenson, professor of Southern history and chairman of the Division of Social Sciences at Tulane University, is co-editor of the "History of the South" and managing editor of the Mississippi Valley Historical Review.

7 Cities of Cibola and How They Grew

THE JOURNEY OF FRAY MARCOS DE NIZA. By Cleve Hallenbeck. Dallas: University Press in Dallas. 115 pp. $10.

BY JOHN T. WINTERICH

IN THE spring of 1539 Friar Marcos de Niza set out from Culiacán in New Spain (in the present Mexican province of Sinaloa) in an attempt to check on the whereabouts of the legendary Seven Cities of Cibola, whither seven Spanish monks, fleeing the Moorish invasion, were reported to have found refuge around the middle of the twelfth century. It was a good story and Friar Marcos obviously did not intend it to lose any of its edge in his telling. He returned to Culiacán three and a half months later, having by his own account crossed into what is now Eastern Arizona and Western New Mexico. His report was highly circumstantial and utterly amazing. He saw but did not enter Cibola, which he declared to be "bigger than the city of Mexico," though it was "the least of the seven cities"; Indian chiefs told him that "Totonteac is much bigger and better than all the seven and that it has so many houses and people that it has no end." He heard much of gold and jewels and saw large quantities of turquoises. Fray Marcos was no show-off. He knew the value of understatement. His account, in Spanish ears, rang with admirable restraint; it was circumspect and modest and therein lay its credibility. For it *was* credited, and as a result of it one of the great events of the era of exploration was put in train —Mr. Hallenbeck, in fact, calls it "the greatest exploring enterprise ever undertaken in the New World." Coronado set out for the north and disillusionment.

True or not, therefore, Fray Marcos's report was a surpassingly important document. Unfortunately, much of it was probably not true. If it was not false from beginning to end it was false at least in enough points to shed doubt over the whole business. This is the conclusion to which Mr. Hallenbeck was driven (rather regretfully, in the romantic premises) after devoting to Fray Marcos's account the most searching and intensive study that has probably ever been given it —study which included a personal reconstruction of the whole reputed enterprise. What Mr. Hallenbeck did was to explore the route Fray Marcos said he covered and to bring to bear on his exploration the resources of science and common sense. Mr. Hallenbeck's indictment is so careful, so reasoned, so forthright a piece of detective work that it does not read at all like an indictment. But his conclusions, though they fly in the face of those of most historians, appear to be inescapable.

The material is admirably arranged and presented, with a view to rewarding and informing the general reader who may never have heard of Fray Marcos no less than the well-grounded authority on Spanish exploration. The historical background is presented in brief but sufficient detail and then Fray Marcos is permitted to go it alone. Mr. Hallenbeck then takes the platform in rebuttal, and his analysis of the ancient narrative is the longest unit in the book. The notes that follow are both citational and elucidative.

Mr. Hallenbeck died in February 1949. The sumptuous and lavish investiture which Carl Hertzog has given his exciting monograph provides an admirable memorial to his scholarship and zeal.

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Colonies & Contacts

THE ATLANTIC CIVILIZATION: Eighteenth-Century Origins. By Michael Kraus. Ithaca, N. Y.: Cornell University Press. 334 *pp.* $3.75.

By Louis B. Wright

THE sudden acceleration in the twentieth century of American influence upon Europe and the rest of the world makes particularly welcome Professor Kraus's book, which provides historical perspective for this development. For generations our attention has been so focussed upon the influence of Europe on America that we are likely to forget the enormous impact of the New World on the Old from the date of the first discoveries down to our own time. Professor Kraus concentrates his attention upon the eighteenth century, especially the second half of that century, which saw so many intellectual and social changes on both sides of the Atlantic. Although the title of his book might indicate a description of the civilizations of all those countries bordering the Atlantic, actually he is concerned chiefly with the colonies which became the United States and with their European contacts.

The discovery and exploitation of the New World profoundly altered the economic development of Europe. Monetary inflation, which had already started as a result of the increased mining of silver in Southeastern Europe, gained speed with each influx of gold and silver from New Spain and Peru. The cause of this inflation was not understood in the sixteenth century but every European was affected by it. From that day to this American wealth has influenced European life more deeply than anyone has dared to point out.

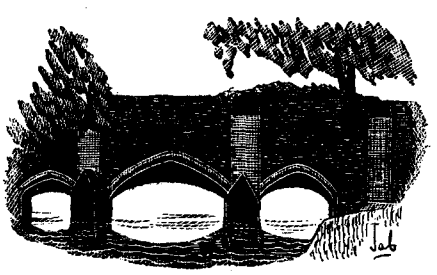
From a reading of his chapters on communication, science, medicine, and even the section on books and learning, one is struck by the enormous part played by scientific curiosity in arousing European interest in America. Some of the earliest works by the Spaniards emphasized the scientific value of American discoveries. These observers believed that America would supply not only an abundance of gold, silver, and precious stones but would also provide new cures for diseases which afflicted mankind. The Spaniard Nicholas Monardes thought that the Indian herb tobacco would prove a great boon to his countrymen, as indeed it did, but not for the curative powers which Monardes found in it.

During the eighteenth century scientific interest in America increased as a result of the rapid strides made in scientific thought throughout Western Europe. American members of the Royal Society contributed papers embodying their observations. Botany, zoology, mineralogy, astronomy, climatology, and anthropology were the principal subjects of observation by Americans. European virtuosi were avid for specimens from America to grace their exhibition cases in natural philosophy. John Bartram, the Quaker naturalist from Philadelphia, for many years supplied specimens and information which became the topics for erudite discussions in English and Continental academies. The correspondence between Bartram and Peter Collinson, the learned English merchant who served as scientific middleman, provides an illuminating insight into the friendly contacts between intellectual Englishmen and colonial Americans in the period preceding the Revolution.

Important as were the influences of scientific observation and speculation in America, other influences were perhaps even more far-reaching. One of Professor Kraus's most significant chapters deals with "America and the Utopian Ideal." The dream of a better world, economic and social, lay back of most successful colonization. Those countries whose inhabitants were too comfortable and satisfied in the seventeenth century were less successful than others in recruiting settlers. That explains the difficulty of Holland and Sweden in establishing populous colonies in the New World. But to the less fortunate America became a land of promise and no amount of disillusionment caused by the failure of individual schemes ever destroyed the Utopian dream.

Professor Kraus's volume will interest every American concerned with present-day relations of the United States with foreign nations. His book supplies a background of factual data for further investigation of the impact, for good or for ill, of the United States upon other countries.

Louis B. Wright is director of the Folger Library, Washington, D. C. He is the author of "The Atlantic Frontier" and other books on early American history.



Civil War Reporter

RUSTICS IN REBELLION. By George Alfred Townsend. Chapel Hill: University of North Carolina Press. 282 *pp.* $3.50.

By Alfred Hoyt Bill

BOTH the lover of stirring narrative and the student of the American Civil War should welcome with delight this fascinating and informative book, which the University of North Carolina Press has rescued from an undeserved oblivion. First published in 1866 under the title "Campaigns of a Non-Combatant," it was written by a young man of twenty-five, an eyewitness of many of the most important events of the war, who told the whole truth about them as he saw it—their squalor and sordidness as well as their glory and splendor—without fear or favor.

George Alfred Townsend was only twenty-one years old when a lucky chance made him the *New York Herald*'s correspondent at the front. He rode with one of McClellan's scouting parties up the Peninsula in the May of 1862, groped his way through the fog of war in the famous "change of base" from White House to Malvern Hill during the Seven Days' Battles, narrowly escaped capture in the front line at Cedar Mountain, and wrote his dispatches by the light of Sheridan's campfire after the decisive action at Five Forks.

Other correspondents, to be sure, saw and wrote of much the same things. But Townsend brought to his task the fresh eye and the ardor of the young reporter on his first important assignment, and he was gifted with an intellectual honesty and innate sense of justice that cleared his writing of the rancor which distorted the vision of many of his colleagues.

He does equal justice to the remnants of a regiment of Union lancers staggering back with bloody pennons from an unsuccessful charge during the Seven Days and to a regiment of Confederate infantry at Five Forks, their square of bayonets torn to pieces by concentrated shell fire after repulsing repeated charges by Sheridan's cavalry.

Young George Townsend tells frankly of the several panics that swept through the Army of the Potomac, describes his own terror of death under fire with a vividness that recalls Stephen Crane's "Red Badge of Courage," and his account of the "sobs and howls" arising from the long lines of ambulances and the horrors of the operating tables under the open sky is filled

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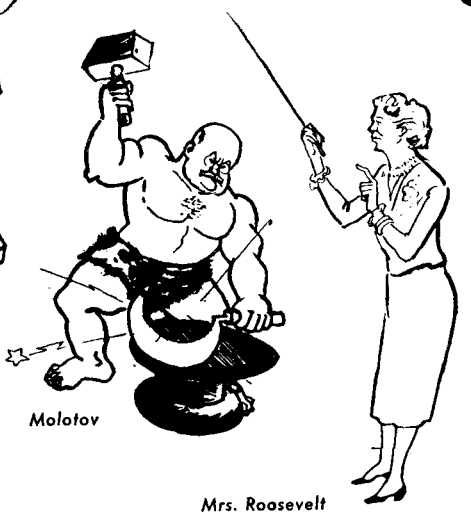

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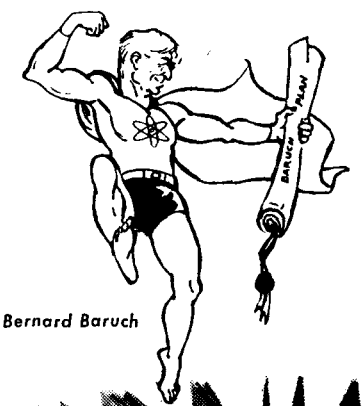

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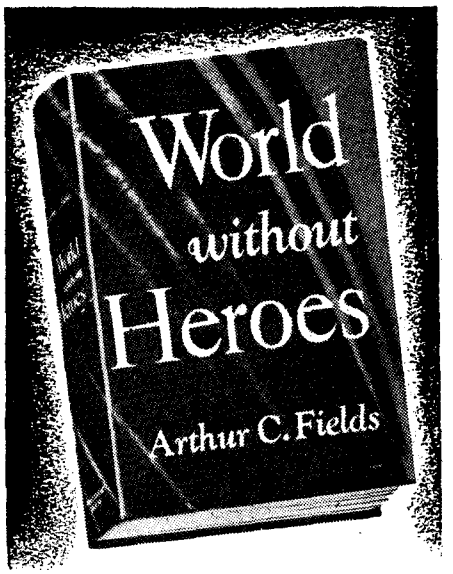

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with a kind of furious compassion.

But he is at his best when he writes of individuals, whether they are major generals, bibulous preachers of the Gospel, the haughtily flirtatious daughters of small Virginia farmers half starved by the depredations of both armies, ghoulish undertakers, or mothers searching for the bodies of their slain sons. His generals appear as a rule in illuminating undress: McClellan looking "very hot and anxious"; Halleck, with "a white and bilious eye and a huge mouth," picking his teeth in the halls of Willard's Hotel; Pope smoking incessantly and talking "with all of Mr. Lincoln's garrulity . . . and none of that good old man's unassuming common sense." At an armistice conference Jeb Stuart boasts of his raid around McClellan with a humorous "airiness." Fitz John Porter appears, alone in the basket of a captive balloon that has broken its tether, "tossing his hands frightenedly." And Sheridan, the dashing cavalry general of the schoolbooks, is presented as "a very Punch of soldiers, a sort of Rip Van Winkle in regimentals."

Always fair-minded, Townsend pays the enemy the tribute of being guilty of "the most valiant treason the world has ever known." In conquered Richmond he finds that "no people in their subjugation wear a better front than these brave old spirits, whose lives are not their own," though he calls the prison yard of Castle Thunder, with its dreadful relics of the tyranny of Winder's secret police, "the ghastliest spot on earth."

Only upon the corruption, sordidness, and cynicism that he found in Washington and at the great army base at White House does he pour out the vials of his unmitigated wrath. "My impression," he wrote, "is that everybody at White House robbed the Government . . . set fire to an immense quantity of stores, and squared their accounts thus: 'Burned on the Pamunkey, June 28, commissary, quartermaster's, and hospital stores, one million dollars.' "

In 1866 honesty and fair-mindedness about the war did not appeal to a reading public that had already begun to wrap its memories of the struggle in a glamorous mist. The book was received coldly and forgotten eagerly. But now one reads it with breathless interest and lays it down with a sense of knowing exactly what it felt like to splash through mud and blood under the meticulous McClellan, the braggart Pope, and the half-comic but wholly efficient Sheridan.

Alfred Hoyt Bill is author of "The Beleaguered City: Richmond 1861-65" and other books.

Communitarianism

BACKWOODS UTOPIAS: The Sectarian and Owenite Phases of Communitarian Socialism in America, 1663-1829. By Arthur Eugene Bestor, Jr. Philadelphia: University of Pennsylvania Press. 288 *pp.* $3.50.

By RICHARD W. LEOPOLD

"AMERICA," said Emerson in 1844, "is a country of beginnings, of projects, of designs, of expectations." It was also up to the Civil War a land fertile with plans to hasten the social millennium by forming small cooperative communities where labor and property would be equal. Although these so-called communistic colonies have long attracted attention, there has been up to now no reliable account of their development, no critical analysis of the ideas behind them, no careful explanation of their relation to modern Socialism.

Happily, this state of affairs is passing. Arthur E. Bestor, Jr., associate professor at the University of Illinois, has completed the first of two volumes that promise to be definitive. The initial instalment, subtitled "The Sectarian and Owenite Phases of Communitarian Socialism in America, 1663-1829," won for its author in 1946 the Albert J. Beveridge Memorial Fellowship and is now published for the American Historical Association in a format that does credit both to that body and to the University of Pennsylvania Press. It begins with Plockhoy's short-lived commonwealth of Dutch Mennonites on the Delaware and ends with the collapse of all enterprises inspired by Robert Owen's abortive experiment on the Wabash. A sequel will deal with the Fourierist period of the 1840's and 1850's.

On every count Mr. Bestor's study is a model of historical scholarship. Based upon exhaustive and intelligent research, it is presented clearly, objectively, and with a minimum of words. Specialists will praise the critical approach, the thorough documentation, the bibliographical essay, and the authoritative checklist of all communitarian enterprises down to 1860. The general reader will applaud the careful definition of terms, the frequent generalizations, and the emphasis upon the ideas that underlay a faith in community life.

The book starts by dissecting the communitarian point of view. Rejecting such abused words as "communistic" and "utopian," Mr. Bestor wisely chooses "communitarianism" to denote the system of social reform founded on small communities. This communitarianism, he insists, was something more than escapism. Offered as an

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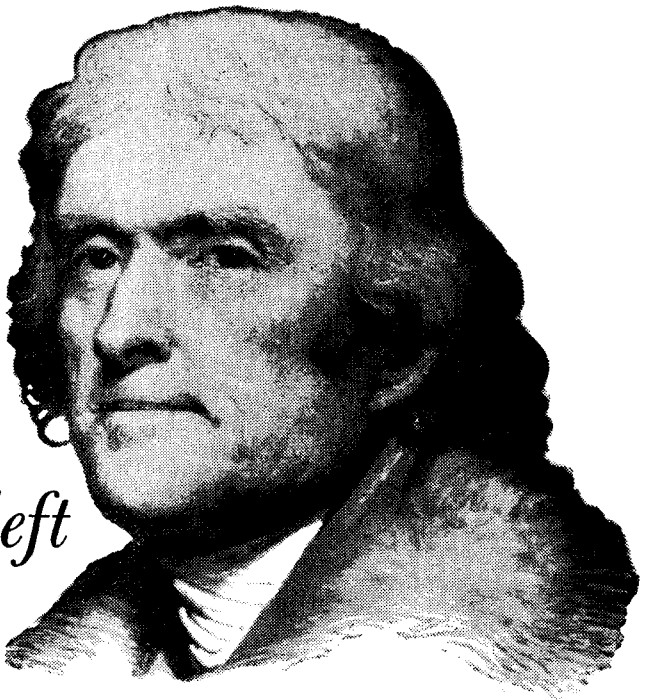

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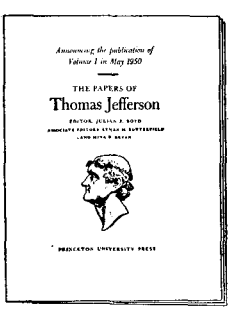

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alternative to other programs of social amelioration — individualism, gradualism, and revolution—, communitarianism was collectivistic but nonrevolutionary. It opposed class conflict and sought to show that a small, voluntary, experimental group could by its example point the way to a new heaven on earth. As such, it appealed to many in eighteenth- and nineteenth-century America.

The author then devotes two chapters to the evolution and significance of the sectarian communities, those knit together by religion. The practical success of these "holy commonwealths" did much to prepare the way for Robert Owen. Chapters four to eight deal searchingly with Owen's social philosophy (if such it can be called), the reception of his ideas in the United States, his hasty, ill-planned alliance with Maclure, and, as a climax, the tortuous and dissonant course of the fiasco at New Harmony. A final chapter summarizes the Owenite legacy.

"Backwoods Utopias" makes abundantly clear that the New World offered hospitality to those religious doctrines that predisposed a sect to communitarianism. At the same time it confronted such sects with social pressures that transformed communitive tendencies from potentiality to actuality. By 1825, however, many religious groups, including the Shakers and Rappites, began to think of themselves as communitarians first and sectarians afterwards. Mr. Bestor properly stresses the strength of communitarian sentiment both before and after the advent of Owen. As for New Harmony, it is exposed for what it was, an incredible combination of naivete, blundering, and misdirected effort. The blame is correctly placed on the shoulders of Owen himself.

The catastrophe in Indiana inevitably discouraged for a decade further communitive experiments. When faith in the ideal was revived it was due to the continuing tradition of the sectarian Shakers, Rappites, and Separatists of Zoar. By 1840 it was possible to blame the Owenite debacle on personal mismanagement and on such noncommunitive matters as irreligion and immorality. Hence in 1840 there was still time for one last upsurge of communitarianism before the industrialization of the Civil War era ended forever a once essential element in the American dream. At that point Mr. Bestor pauses in his excellent study. The sequel will be eagerly awaited.

Richard W. Leopold, associate professor of history at Northwestern University, is author of "Robert Dale Owen: A Biography."

The Tourist Hopis

SUN IN THE SKY. By Walter Collins O'Kane. Norman: University of Oklahoma Press. 250 pp. $4.

By Oliver La Farge

IN A SERIES which includes such notable fictionalized history and anthropology as Matthews's "Wahkontah" and Marriott's "The Ten Grandmothers," such distinguished formal history as Foreman's various writings and Thomas's "After Coronado," "Sun in the Sky" is a disappointment. The author, who evidently has spent much time among the Hopi Indians of Arizona, made many friends among them, and done a passable amount of reading about them, has set out to write a thorough, popular description of the tribe. He has missed his mark, for reasons of some interest.

One may note that Mr. O'Kane's writing is rather flat in spots and that at times, wishing to convey many items of information, he has let himself get crowded. There are also, especially in the latter part of the book, some passages of excellent writing. The book is profusely supplied with photographs, which are illustrative although not outstanding. The fault of the book lies deeper under the surface.

The Hopis are one of the strangest, most intriguing, most admirable, and at times most irritating and baffling groups in America if not in the world. For the last few years they have been living in an acute, dramatic crisis. A good description of them, an honest, penetrating description of their character and their thinking, would make fascinating reading. To write such a book requires that the author be not unfriendly nor lacking in admiration for his subject but reasonably detached, unsentimental, and not afraid to place the unpleasant or the—to us —disturbing alongside the pleasant.

Mr. O'Kane is beset by timidity, to the point of dishonesty. He not only avoids the fact that the average Hopi village is dirty and swarms with flies, that this characteristic in certain spots reaches the point of nausea, he succeeds in suggesting that the contrary is the case. Similarly, by a few lines of Victorian evasion, he dismisses the question of Hopi sexual customs with a false implication. Those customs, in fact, involve restraints which we would find difficult to accept but they also permit liberties which we would regard as wild license.

Such sins of omission, multiplied, end by producing a quite deceptive picture. Strangely, the missing elements are not confined to those which non-Indian American readers might

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You don't have to be a criminologist to read this study with absorbing interest. (May 31.)

Who would have thought when we published THE MUHLENBERGS OF PENNSYLVANIA by Paul A. W. Wallace ($4.00) that anyone would look on it as another *Life with Father* or *Cheaper by the Dozen?* We were sure that historians (and especially native Pennsylvanians) would like to know more about this famous family—the father of whom was the patriarch of the Lutheran Church in America, one of the sons a general in Washington's army, another a famed botanist . . . So, what happens? *The Saturday Review of Literature* says that the most absorbing aspect of the book, what gives it lasting value, "is its unaffected and heartwarming portrayal of family life—a quality which derives partly from the sympathetic understanding and literary craftsmanship of the author and partly from the rugged character of the Muhlenbergs themselves, whose letters and diaries tell much of the story at first hand." (Now ready.)

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Our ancestors, like ourselves, wanted peace—and they went beyond the mountains to fulfill their dream. But they were too trusting, too idealistic, too naïve to succeed. BACKWOODS UTOPIAS: 1663-1829 by A. E. Bestor Jr., ($3.50) is a comprehensive analysis of the social ideas back of these early endeavors. Mr. Bestor does not examine "Utopias" as a cut-and-dried historian through the mists of time. He makes us see them through the eyes of the struggling pioneers themselves—as experiments which grew out of their rebellion against the life of their times—not as a series of odd events in history.

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find disturbing. At the heart of Hopi life is the doctrine known as the Hopi Path. It is central to everything, more fundamental than any ceremony. Adherence to this doctrine is what has enabled this remarkable little group of people to remain distinctive, undismayed, and strong although surrounded by an ocean of aliens.

That doctrine is not secret. The Hopis are proud of it; they believe the whole world would be better if it accepted it; they willingly teach it. Further, they want it widely known because only by understanding it can white men understand the Hopis. Without it all talk is at cross-purposes. If this doctrine has never been expounded to Mr. O'Kane then his contact with the tribe has been much too slight to justify writing a book about it. If he has failed to grasp its dominant importance; if, for instance, he does not know that at this moment a great many hard-toiling Hopis are refusing an oil lease which would make them fabulously rich simply because to do so would be a technical violation of the doctrine, then he lacks perception.

"Sun in the Sky" will adequately tell the one-day visitor what of interest he may see among the Hopis. It offers little nourishment to one who seeks understanding of them.

Oliver La Farge, who won the Pulitzer Prize for his novel "Laughing Boy," has been a lifelong student of the American Indian. He is president of the American Association on Indian Affairs.

Sears, Roebuck Phenomenon

CATALOGUES AND COUNTERS. By Boris Emmet and John E. Jeuck. Chicago: University of Chicago Press. 788 *pp.* $7.50.

By Alvin F. Harlow

SURELY, never in history has a big business been given so complete and microscopic a going-over as has that distinctively American phenomenon Sears, Roebuck & Co. in this massive history weighing rather more than three pounds. The authors, one a former Sears, Roebuck executive, the other a professor in the University of Chicago's School of Business, have done a colossal task of research on the company whose huge catalogue has in decades past often been the only book in thousands of rural homes, perhaps unaccompanied even by a Bible. (These catalogues, once given away for the asking, are harder to get now.) The title, "Catalogues and Counters," alludes to the two phases of Sears, Roebuck's career —mail orders and retail stores. General Robert E. Wood, who, as vice president of the great rival house, Montgomery Ward & Co., had originated the retail store as an added outlet in 1921, left that company three years later because it did not push the idea as he thought should be done and went over to S-R, where he found a more responsive ear, and began an enormous expansion in over-the-counter selling. He became president in 1928 and by the end of 1929 Sears had 324 stores with a prospective 200 more to come. Today they have stores in several countries of Latin America and in Hawaii. The authors of the volume consider Wood of such importance that they use his portrait as their frontispiece instead of that of Richard Warren Sears, the founder, a man so handsome that as a film star today he would be a bobby soxers' idol.

Sears did not originate the mail-order business. Montgomery Ward was in it as far back as 1872. The story of Sears's beginning has been told more than once; how he was a railroad and express agent at a little Minnesota town in 1886 when a package of low-priced watches shipped by a Chicago dealer was refused by a local jeweler because he had not ordered it. This was a racketeering practice of those days—shipping watches either unordered or to fictitious consignees and then when they could not be delivered offering them to the express agent at "half price," suggesting that he could resell them and make a nice profit. Sears immediately saw a great light and it wasn't long before he was selling so many watches—to other express agents—that he decided to quit the railroad and go into the watch business. As the R. W. Sears Watch Co., he began in a small, bare room in Minneapolis but within a year moved to Chicago. A want ad for a watch repairman brought a tall, clerical-looking fellow named Alvah C. Roebuck into service. There were some dizzying mutations in the next few years, with Roebuck actually the sole proprietor for a time when the volatile Sears briefly retired, but in 1893 they incorporated as Sears, Roebuck & Co. They were now selling by mail many things other than watches and expanding so rapidly that they needed more capital. In 1895, with two brothers-in-law, Aaron E. Nussbaum

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and Julius Rosenwald, buying a large but minor interest, Sears, Roebuck & Co. was reincorporated, with Roebuck left out, though he amiably permitted the continued use of his name and remained on salary as the head of the watch and jewelry department. Later Sears and Rosenwald bought Nussbaum's interest. But the daring Sears and the cautious Rosenwald were frequently at odds and a real split developed in 1906 when Sears, against Rosenwald's bitter opposition, installed a branch mail-order house at Dallas. The outcome was Sears's retirement from the presidency in 1908, leaving a $50,000,000 annual business to his successor. High authorities regard him as the greatest of mail-order genii. Rosenwald was thereafter president for seventeen years and chairman of the board for another eight years, meanwhile building a notable career as a philanthropist.

Strict honesty in describing goods has always been the company's policy, save in the matter of patent medicines, electric belts, and such-like, which it began handling in 1896. There the ballyhoo, the use of the word "cure," which long seemed to be considered legitimate and inevitable in such a business, was practised until the Pure Food and Drug Act of 1906 put a damper on it, and gradually many such items were dropped. Some of the management's amusing errors are chronicled in this book, as when they engaged Lady Duff-Gordon to design dresses for farm and small-town housewives; also the company's complete and inexplicable flop in the stock food business. Its ramifications seem almost endless; it has many subsidiary companies, does much of its own manufacturing, and a recent full-page advertisement in metropolitan newspapers called attention to the automobile insurance company which it owns outright. With more than 600 retail stores in the United States supplementing its mail-order business, with more than two billions in annual sales—larger than A&P—one wonders why the Department of Justice regards A&P as a greater menace to our liberties.

This book, though pleasantly written and with many humorous incidents lightening its pages, is too ponderous in size, too frighteningly studded with charts and tables, to attract the casual reader, who will find more entertainment in David L. Cohn's "The Good Old Days," a dissertation on the Sears, Roebuck catalogue written about ten years ago.

Alvin F. Harlow is the author of many books on American social history, including "Old Waybills" and "Steelways of New England."

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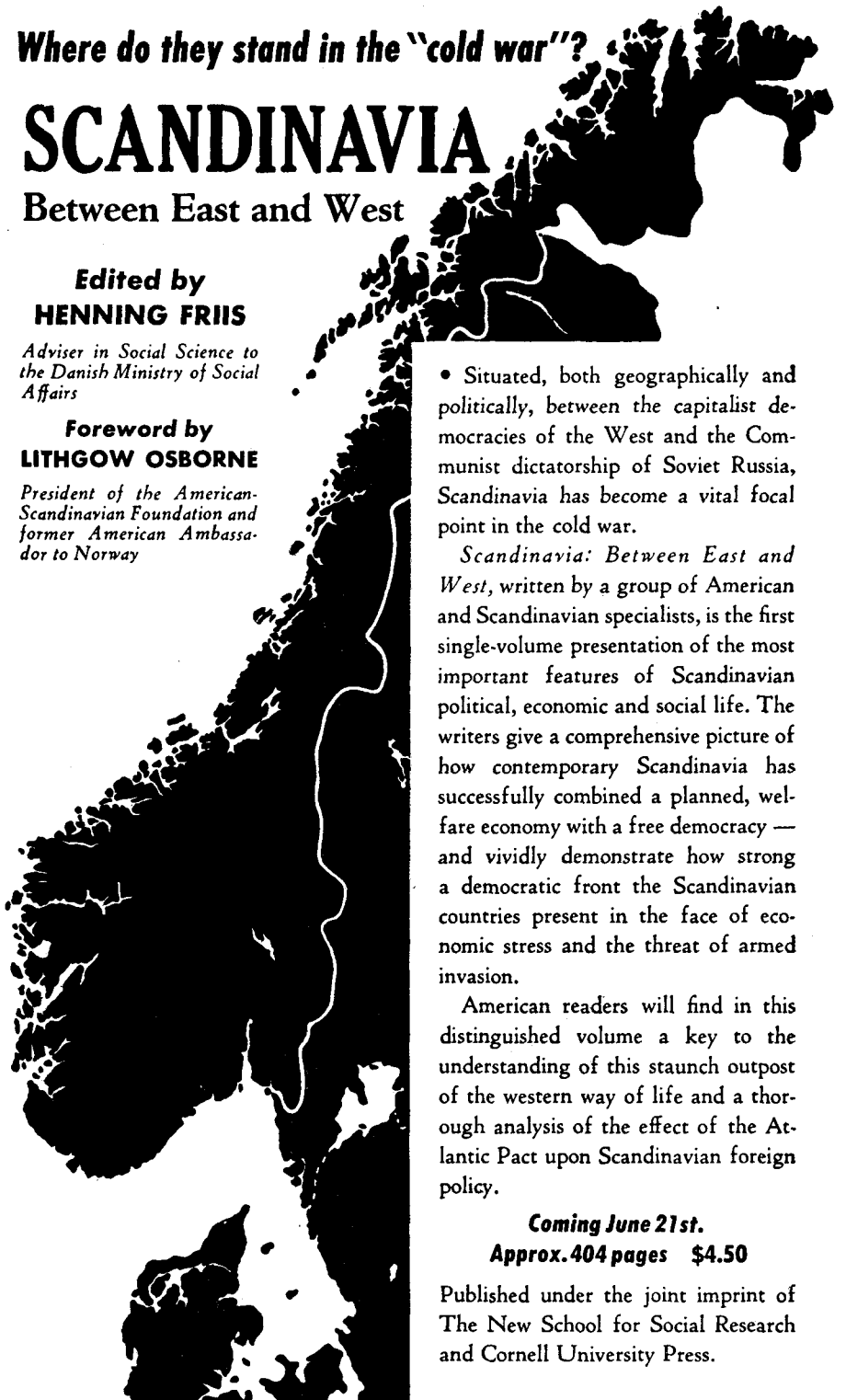

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Americana Notes

THE HOUSTOUNS OF GEORGIA, by Edith Duncan Johnston. University of Georgia Press. $5. Patrick Houstoun, born in Scotland in 1698, the second son of a baronet, emigrated to the colony of Georgia in 1734, taking with him twelve servants to clear and develop the 500 acres that had been granted to him. He married a Scottish girl, a later immigrant, and they had children Patrick, George, John, James, Ann, and William. Father and all five sons entered public life and each "rendered service, according to his talents, to the King, to the Revolutionary cause, or to the molding of the state." John, twice Governor of Georgia, first mayor of Savannah, and delegate to the Continental Congress, is the only one to receive mention in the "Dictionary of American Biography" (William, also unaccompanied, made "Appleton's Cyclopedia of American Biography"). The Houstouns, in general, were of that substantial group below the ranks of the durably important who merit but seldom get the recognition which is their historical due.

Miss Johnston worked more than twenty years in assembling the material which she here organizes into useful and consultable form. Georgians, by the way, say "House-ton," just as New Yorkers do—the fact that Miss Johnston is at pains to point this out is proof of her meticulousness. So is her footnote disclosing that General Sam Houston is from another family altogether. But there are Houstouns in Houston, Texas—Miss Johnston ran that down, too.

SONORA: A Description of the Province, by Ignaz Pfefferkorn, translated and annotated by Theodore E. Treutlein. University of New Mexico Press. $9.50. Ignaz Pfefferkorn was a young German Jesuit who came to America as a missioner in 1756 and remained for thirteen years, virtually all of which he spent in the Mexican province of Sonora, which then extended up into what is now Arizona and New Mexico. In 1794 and 1795, when he was seventy, he published at Cologne his "Beschreibung der Landschaft Sonora," an elaborately detailed, painstakingly thorough, and occasionally naive account of the country and the people. The bloodsucking bat, construction of bows and arrows, the punishment for adultery among the Apaches, nocturnal butterflies, the Sonoran vocabulary, the complete absence of sciatica, the cost of living, wood-ticks—all was grist that dropped into the industrious mill of Father Pfefferkorn's eyes, ears, and brain. He was not one to be led down the road by the wily natives—he heard stories of a two-headed snake and duly incorporated these into his text, but he added: "Persons of sound judgment say, however, that it has only one head." Dr. Treutlein had his own work cut out for him in rendering into English some of Father Pfefferkorn's German parallels for Spanish or Sonoran designations, but he has accomplished his task with a fidelity that would have delighted the missioner; moreover he has explored the ground and contributes several illuminating photographs. The translation is a late addition to the Coronado Historical Series.

I REMEMBER DETROIT, by John C. Lodge, in collaboration with M. M. Quaife. Wayne University Press, Detroit. $3.50. John C. Lodge grew up with and in Detroit; he was born there in 1862 and died there February 6, 1950, a short while after these agreeable memoirs were published. It must have pleased him to see himself between hard covers—as a *Free Press* reporter in the 1890's he had already seen himself in print. Fifty of his eighty-seven years were spent in the public service—as clerk to the county board of auditors, state senator, alderman, councilman, and mayor. Most of these offices were elective but Mr. Lodge never, in the technical sense, "ran." He did what a British candidate does — he "stood." In 1928 "standing" for mayor he made no speeches, issued no campaign literature, handed out no cigars, answered no accusations, allowed his supporters to make none, and gave no promises. He won. "I never wanted to be mayor of Detroit," he says, and for once such a declaration is wholly credible. He was defeated for re-election, but "the result was no disappointment to me," and one can believe that, too. Actually there is much more about Detroit than about Mr. Lodge in these thoroughly pleasant and readable recollections. There are several excellent photographs of the pre-motor city in the Seventies and Eighties which admirably reflect the flavor of Mr. Lodge's amiable text. Local boy makes good book.

TIME, TIDE, AND TIMBER: A Century of Pope & Talbot, by Edwin T. Coman, Jr., and Helen M. Gibbs. Stanford University Press. $5. Andrew Jackson Pope and Frederic Talbot hailed from East Machias, Maine, which is almost as far east as one can get and still be in the United States. In 1849 they went to San Francisco the quick way, via uncanaled Panama, to seek their fortunes. But not in the

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diggings. What they had in mind was lumbering and lightering. Within two months they had cleared $800. They were soon joined by Fred Talbot's brother Will. Fred went back East but Pope and Will Talbot stayed. Their names, their descendants, and their business are still on the West Coast. Pope & Talbot, Inc., and its affiliates now own 137,000 acres of timber holdings in the Pacific Northwest and its vast fleet of ships suffered four wartime battle casualties. This account of Pope & Talbot's first century is thorough and painstaking, including in its 115-page appendix such items as the names of long-term employes (ten years' service or more), of whom there are some 400. The volume is a unit in the Stanford Business Series.

THE NATURAL BENT: The Memoirs of Dr. Paul B. Barringer. University of North Carolina Press. $3.50. Paul Barringer was born in Concord, North Carolina, in 1857. He died in 1941, leaving a manuscript autobiography that covered his experiences through 1881, when he returned from his medical studies in Vienna. His daughter appends a brief postscript summarizing the rest of his career, which included eight years as president of Virginia Polytechnic Institute. Dr. Barringer's recollections include the end of the Civil War, the Reconstruction Era, and his education at the University of Virginia, the University of the City of New York, and abroad. A high point in his youthful adventures was his visit to the Philadelphia Centennial Exhibition in 1876, where he enjoyed a personal demonstration of the telephone under the guidance of Alexander Graham Bell. Asked to say something into the instrument, young Ballinger quoted: "Now is the winter of our discontent made glorious summer by this sun of York." A voice repeated the citation verbatim save for the end, which became "this son of *New* York"—the Tilden-Hayes campaign was in full fury. (Mr. Bell was considerably annoyed by this incident.) The whole chronicle is rambling, anecdotal, and pleasant.

BELVIDERE: A Plantation Memory, by Anne Sinkler Fishburne. University of South Carolina Press. $3.50. This is an affecting and gentle little book. It is the casual, discursive chronicle of a South Carolina plantation that has become, beyond peradventure, a memory, for Belvidere now lies full fathom five within the upper reservoir of the Santee-Cooper hydroelectric development. Its final occupant prepared this brief account for her grandchildren, including in it not only her own recollections but letters from

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earlier residents which give an accurate picture of the gracious plantation life of a century ago. There are a dozen or more striking gravure illustrations. The old homestead has received a worthy memorial.

THE GATES OPEN SLOWLY: A History of Education in Kentucky, by Frank L. McVey. University of Kentucky Press. $4. The retired president of the University of Kentucky here takes stock of the past and present of education in his adopted state and looks toward the future with guarded but genuine optimism. Kentucky ranks forty-third among the states in its ability to support schools. Kentuckians over twenty-five average 7.7 years of schooling—the figure for the nation is 8.4 years. Sixteen per cent of the state's adult population have had four years of high school—the figure for the nation is twenty-four. Dr. McVey's narrative is heavily factual but it has its moment of drama: the fight to pass an anti-evolution law in Kentucky in 1922, the legislative score of which reads like a series of nip-and-tuck basketball games—38 to 36, 40 to 39, 41 to 41, 41 to 42. The bill was lost. Dr. McVey is rather too modest in his account of his own participation in this struggle, which was waged and won three years before the famous Scopes trial in Tennessee. Pressure to enact anti-evolution measures, Dr. McVey reminds the reader, was put on the legislatures of fifteen states, thirteen of which, Kentucky among them, refused to adopt them —but the fight took eight years to win. This calmly appraising and evaluating study provides solid background for such a heartwarming fragment of Kentucky educational history as Jesse Stuart's "The Thread That Runs So True."

THE LIVES OF WILLIAM HARTNELL, by Susanna Bryant Dakin. Stanford University Press. $5. William Hartnell was born in England in 1798 and went to Chile in 1818 to work in a business house. Four years later he moved on to California, nearly a generation ahead of the Gold Rush. He thus became, more or less in turn and sometimes together, adventurer, trader, diplomat, rancher, schoolmaster, politician, and peacemaker, and Mrs. Dakin devotes a chapter to each phase of his extraordinary career. California was still Spanish soil when Hartnell got there; he lived through the entire Mexican occupation into the era of the big boom, dying at Monterey in 1854. So much was happening and about to happen in the region that Hartnell's very pioneership has done his memory a disservice; he was so early on the scene that, according to Mrs. Dakin, "to this day historians overlook Hartnell." She has sought to remedy this deficiency in a comprehensive, factual biography based entirely on primary sources. She defines Hartnell's role in California history as undramatic and indispensable. He "created a plane of understanding in a primitive, polyglot community"; he was responsible for the first school of higher education, the first girls' school, and the inception of public education in his adopted state. Men who have achieved far less have received far greater acclaim. William Hartnell deserved well of California and this competent study of his romantic life in some measure pays the debt.

MEMORIES OF EIGHTY YEARS, by James B. Herrick. University of Chicago Press. $5. James B. Herrick was three years and eight months old when Lincoln's funeral procession crossed Chicago. One can accept his statement that he remembers it; he recognized an uncle among the marchers, yelled at him, and was hushed by his mother. This is not, however, a book of casual reminiscences. It is single-purposed, seeking to describe "how the average youth of my time with his heart set on a medical career developed into the practitioner." Dr. Herrick was graduated from Rush Medical College in 1888, interned at Cook County Hospital (750 beds), entered general practice, took p.g. work in Vienna, served his city, state, and country during the First World War and subsequently in numerous capacities, and, in general, became part of the essential background (and considerable of the foreground) of the medical scene of Chicago and the nation. Dr. Herrick's reminiscences hew much more closely to the medical line than most medical memoirs do, but they are human rather than clinical and should not frighten away the lay reader. For instance, in 1921 Dr. Herrick delivered a paper called "Why I Read Chaucer at Sixty" before the Literary Club of Chicago. It fell flat (or so he says). In 1931 he read the same paper, now retitled "Why I Read Chaucer at Seventy," before the Association of American Physicians. It went over big. Later he learned that before the dinner a youthful physician had inquired of a neighbor, "I know who Dr. Herrick is but who in hell is Chaucer?" This made Dr. Herrick "think seriously of the place of culture in medical education."

A NORTH CAROLINA NATURALIST, H. H. BRIMLEY: Selections from His Writings, edited by Eugene P. Odum. University of North Carolina Press. $3.50. Herbert Hutchinson Brim-

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ley's father was an English farmer; in 1880 crop prices collapsed and seven Brimleys (father, mother, three sons, two daughters) abandoned Bedfordshire for Raleigh, North Carolina.

H. H., who was then nineteen, thought Raleigh was "without question the damnedest place I had ever seen." He and one of his brothers set up a taxidermy business, "terms net cash—we did not ship C.O.D. to strangers." Fourteen years later H. H. became curator of the state museum of natural history—a position he filled with high ability and keen enjoyment until his retirement in 1937. The museum in the interval increased ten times over in size. H. H. lived until 1946 and he is now pleasantly memorialized by this collection of informative papers, most of which had previously appeared in technical periodicals, state publications, and neighborhood newspapers.

They are a nice blend of the scientific and the informal, with no writing down and no writing up. Some are based on personal experiences in the field, as hunter, fisherman, and observer, and some on his no less romantic life as museum curator and director. Most of the papers have a local flavor: "Old-Time Whaling in North Carolina," "Mammoths and Mastadons of North Carolina," "Cape Hatteras in Storm and Shine," "Old Times on Currituck." All of the essays are obviously the work of a man who knew the things he liked and liked the things he knew. There are nearly fifty well-selected halftone illustrations, including two of H. H., in his eightieth year, mounting a specimen of the glassy ibis.

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HISTORY OF THE AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION, by Edwin Emery. University of Minnesota Press. $3.50. Like most trade associations, that of American newspaper publishers looks to protect and improve the economic advantages of its members. But unlike other such organizations, it feels itself imbued with a Constitutional mission—"to maintain the freedom of the press whenever and wherever it may be threatened." And as a result the Association has found itself the object of pointed questioning by generations of Congressmen and pointed criticism by innumerable private citizens. Mr. Emery's history is a deadpan account of the Association from its founding in 1887 to the present, and it is possible therefore to read into its straight reporting more damaging conclusions than he may have intended. He delves into the publishers' largely successful efforts to keep second-class mailing

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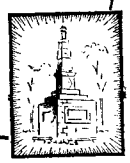

privileges well below Post Office costs (publishers call this a "Governmental service"; to John Q. Taxpayer it's a flat subsidy); he chronicles the Association's persistent lobbying for duty-free newsprint from Canada (while the same members editorialize elsewhere on the virtues of a high tariff), and he retells the battle of the Newspaper Guild to organize the working press (whose employers thought them "professionals"—and thus not union-fodder—at $10 a week).

There is, however, another side. In their collective bargaining practices with the typographical unions publishers were years ahead of other industrialists, and for all the sour notes struck in ringing the bell for press freedom these businessmen have at least kept a vital medium of information clear of one-sided Government domination.

—P. R. L.

AMERICA'S CROP HERITAGE, by Nelson Klose. Iowa State College Press. $3.50. Benjamin Franklin, and not Henry Ford, introduced the soybean to America. Moreover, he became the godfather of rhubarb pie by shipping home from Scotland in 1773 the first rhubarb seed ever seen in Pennsylvania, following it a few months later with America's first packet of broomcorn seed. Thus, since Columbus brought the first pigs and sugarcane to Cuba and Cartier delivered the first cabbage seeds to Canada a comparatively small regiment of men and women have literally changed the face of the continent by introducing new vegetable, fruit, and grain crops. It is with these agricultural explorers and their contributions to contemporary life that Nelson Klose deals in "America's Crop Heritage."

The author concisely describes botanical exploration by Americans from the beginning to the latter-day achievements of David Fairchild, Frank N. Meyer, and others in the Office of Foreign Seed and Plant Introduction at the U. S. Department of Agriculture.

There is good browsing here for any student of American history. And the book stands as a "must" for the agricultural historian, amateur or professional. Mr. Klose traces his story carefully, with quotations and chapter bibliography, from Sir Walter Raleigh's introduction of the "superior Trinidad tabac" in Virginia in 1595 through George Washington's search for breadfruit trees and gooseberry bushes, Thomas Jefferson's valiant experiments with silkworms, rice, olive

"The one we sent out last year came back. There's two cents' postage due."

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trees, and clovers and on to the later contributions of Perrine, the Timbig bee Association, and the Wilkes and Perry expeditions.

Later chapters deal with the world-wide, little-known expeditions of Federal plant hunters who introduced such 1950 commonplaces as the navel orange (from Bahia, Brazil), Golden Delicious apples (Russia), winter wheat (Germany, via Russia), and avocados (Guatemala).

—R. W. H.

A TOPOGRAPHICAL DESCRIPTION OF THE DOMINIONS OF THE UNITED STATES OF AMERICA, by Thomas Pownall, edited by Lois Mulhearn. University of Pittsburgh. $10. Thomas Pownall made a career as an eighteenth-century colonial governor (Massachusetts and South Carolina) but during the Revolution supported the British Government's cause as a member of Parliament. The knowledge he picked up in America enabled him to publish in London in 1776, virtually at the moment of the birth of the United States, a "topographical description" that has long been prized by scholars for its rarity and the usefulness of its information. Eight years later Pownall revised and enlarged his work, but this second edition never reached the public until its recent publication by the University of Pittsburgh Press. This handsome volume contains two gatefold maps, two facsimile holograph manuscripts, and a facsimile pen-and-ink sketch by the author.

—W. W.

NATIONALISM AND SECTIONALISM IN SOUTH CAROLINA, 1852-1860, by Harold Schultz. Duke. $4.50. Perhaps more than any other Southern state, South Carolina was a hotbed for independence movements in the three decades before the War Between the States. Yet until the appearance of Dr. Schultz's monograph South Carolina was the only state which joined the Confederacy whose secession movement had never received book-length examination. Dr. Schultz here concentrates on the political events within the Palmetto State and the attitude of her citizens to the controversial national problems during the eight years that preceded Fort Sumter. Although analytically-minded specialists in Southern history will be grateful for the data the author has accumulated by combing the archives, the general reader will be especially attracted by the flowing narrative in which he has couched his eventful and often tempestuous tale. Another heartening example of the recent flowering of Southern historical scholarship.

—M. E.

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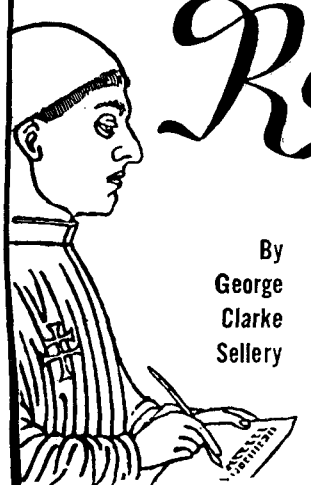

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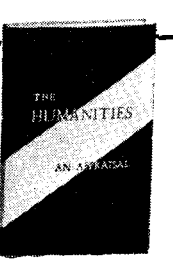

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Seeing Things

CHARLES THE FIRST AND ONLY

IT IS A little late to discover Charlie Chaplin. Did seven cities claim Homer? Mr. Chaplin has long since belonged to the world. To rediscover him, however, is an experience not easily matched and not soon to be forgotten. "City Lights,"* now being shown again, makes this possible. It is a comedy in a class by itself, created by a comedian who has no equals. In the twenty years which have passed since this particular film was made Hollywood has provided moviegoers with no humor more robust, no laughs more plentiful, and no artistry more safely beyond dispute. That is, of course, except when Mr. Chaplin (not the changed and dapper "Charles" of "Monsieur Verdoux," but "Charlie" the immortal tramp of the good old days) has offered himself his only competition in such productions as "Modern Times" (1936) and "The Great Dictator" (1940).

"The Jazz Singer" was three years old when Mr. Chaplin wrote, directed, starred in, and arranged the musical background for "City Lights." In other words, the screen had already lost the gift of silence and found its voice. A major revolution had occurred on the lots. The talkies had arrived and were here to stay, in spite of the protests of some of us who, in our loyalty to the older form, loudly complained that the movies had developed adenoids.

Mr. Chaplin was one of the people who resisted the talkies. He had his excellent reasons for so doing. He was a man who found words superfluous. His pantomime was (and remains) the most eloquent of languages. Accordingly in "City Lights," save for some mumbled gibberish at the beginning which spoofed the noises then released by sound tracks, Mr. Chaplin dispensed with spoken speech. In its place he continued to supply that wordless eloquence of his which to this day reminds us of what the motion pictures lost, regardless of their gains, when their actors started talking.

The silence of the silent screen could, of course, be absurd. It could force players into pantomime of the most ridiculous and exaggerated kind. It could result in eye-rollings, shoulder-shruggings, hand-wavings, forehead-wrinklings, heart-claspings, lip-tremblings, and face-makings which were parodies of the very emotions they were supposed to convey. Yet at their best the silent movies managed to meet, and meet excitingly, the demands of a medium which, since it was camera-born, was meant to be visual. The more triumphant of them relied as little as possible even on printed titles. They spoke for the eye and to the eye in terms of motion. Gesture, movement, and facial expression served them as their vocabulary. Music helped; settings, lights, and shadows also made their important contributions. But the most telling dialogue at the disposal of an actor or an actress was what he or she succeeded in saying without the use of words.

No one in the history of the motion pictures has been able to say so much as the Mr. Chaplin who in "City Lights" is never heard saying anything. He speaks without speaking and says mouthfuls without opening his mouth. Were he to appear before the U.N. the delegates would not have to put on their earphones to understand him. His language is unconfined by frontiers. It is the only real Esperanto. Paragraphs could not make clearer what he is thinking or feeling, suffering or enjoying, doing or planning to do than a shrug of his tiny shoulders, a glint that lightens his dark eyes, or a smile that sweeps across his face. Voiceless as his communication is, it is complete and limitless in its variety.

Everything has long since been said about Charlie Chaplin that can possibly be said. While the public has been sensible enough to sit back and enjoy him, those of us who are reviewers have been forced to raid our dictionaries and pucker our brows in the vain hope of trying to capture his qualities and define his art. We have seen him as the symbol of all human loneliness. We have described him as the little man at whom all little men could laugh because his misfortunes were worse than theirs. We have pointed out (who could miss it?) the wonderful manner in which the comic and the pathetic are mingled in his work. We have Pagliacci'd him and in our fancier moments written rapturously about the poetry of his pantomime. Yet, in spite of all our brave attempts and big words, the silent Mr. Chaplin of the baggy pants, the battered derby, the bamboo cane, the pinched coat, and the diverging shoes has always been able to say more for himself than any of us have been able to say about him.

"City Lights," as almost all movie-

—*United Artists.*

"Charlie Chaplin . . . says mouthfuls without opening his mouth."

**CITY LIGHTS, a reissue of the Charles Chaplin film made in 1930. Written, directed, and produced by Mr. Chaplin. Musical score arranged by Mr. Chaplin. With a cast including Charlie Chaplin, Virginia Cherrill, Harry Myers, Hank Mann, etc. Released through United Artists. At the Globe Theatre, New York City.*

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goers of a certain vintage are bound to remember, is the film in which Mr. Chaplin, as a waif who is furiously beset with financial difficulties and human indignities, succeeds in having restored the sight of the blind girl with whom he has fallen in love. What one is apt to forget, however, even as one forgets the exact moments at which the great speeches occur in "Hamlet," is the incredible number of hilarious sequences with which the picture is studded.

MR. Chaplin discovered asleep in the arms of a statue that is being officially unveiled. Mr. Chaplin putting the thumb of this statue's hand to his nose when the irate crowd yells at him. Mr. Chaplin's friendship with a millionaire who dotes upon him when the millionaire is drunk and invariably rejects him when sobered up. Mr. Chaplin disturbing a singer by uttering uncontrollable peeps after having swallowed a whistle. Mr. Chaplin squirming in his chair as the blind girl, who thinks she is winding yarn, is by mistake raveling his woolen underwear. Mr. Chaplin as an indolent white wing, dodging work by hurrying away from an elephant and a cavalcade of horses. Mr. Chaplin at a night club struggling to devour a long paper streamer which has somehow got mixed up with his spaghetti. And, most particularly, Mr. Chaplin as a boxer, first trying to ingratiate himself with the bruiser he is doomed to fight, and then facing this same bruiser in the ring. All of these are uproarious samples of the fecundity of Charlie Chaplin's invention in "City Lights." As played, they are proofs, too, of the shading and nuances which distinguish his acting and make him incomparable as a comedian.

"Will you love me in December as you did in May?" was the question Jimmy Walker once asked in a song. Artists rejoicing in the rave notices they have just won must often be inundated by the same misgivings. Critics are notoriously unfaithful. Their enthusiasms, so sincere in their warmth when first stated, can be chilled by time. The distance which perspective brings can lend disenchantment. Tastes vary unpredictably. New idols replace old ones. A critic's career is certain to include a series of withdrawals from previous commitments. One of the exciting features of "City Lights" is that Charlie Chaplin is every bit as easy to enjoy in it as he was twenty years ago. His genius commands the same respect and gives the same pleasure. A changed Hollywood, a changed technique of picture-making, and a changed world have left him gloriously unchanged.

—JOHN MASON BROWN.

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HISTORY

(*Continued from page 24*)

can't swim without committing harakiri or eat a few onions without throwing a five-story lard factory into an uproar.

Back 38,000,000 years before deceitful Man's appearance Messrs. Towne and Wentworth retreat for the biological jump-off of the pig's family. Thence they trace him proudly across Asia and North America until, a puny 20,000 years ago, Neolithic man roared up out of Mesopotamia—trailed by the first domesticated pig.

Since then wherever armies or pioneers have ventured the dust clouds moving before and beside them echoed the scuffle of cloven hooves and the persistently querulous "oink." The expeditions of Alexander the Great, the quests of the Vikings, the campaigns of the early Chinese emperors all had their pig contingents. From Xenophon to GI Joe the soldier who wrote home about "living on the fat of the land" was talking about pork, bacon, and lard.

Isabella of Spain was a skilled boar huntress and ordered Columbus to carry pigs to Cuba on his second voyage. The progeny were overrunning the island in a few decades. Four hundred of them scuffed along with De Soto in his three-year exploration of our Southeast and, according to the authors, caused such taste-bud excitation among the Indians that several of De Soto's pitched battles were due to a longing for roast pork rather than hatred of the white tourists.

Not until the noble pioneer had burned down the Ohio forests, torn the grass mat from the prairies, and pulled the trigger on duststorms and erosion did the pig shift from a wiry, rambunctious "alligator" to the docile, broad-backed lard machine of today.

The authors have done a laudable and exciting job of collecting eighteenth- and nineteenth-century Americana on the pig and have organized it into a panorama of the huge pig drives along the National Pike, the breed-improvement efforts by George Washington, Henry Clay, Daniel Webster, and others, and the regional swirl of county-fair awards and local contests that finally evolved the Poland-China, the Chester, the Duroc, and the rest of 1950's popular pig breeds.

This year again more than half the nation's corn crop will go directly into pig feed, operating under that basic farm law known as "Corn-hog Ratio" (i.e., the market price for 100 lbs. of pig should equal the farm cost of 11½ bu. of corn). The 60,000,000 pigs in the USA will supply 55 per cent of the nation's meat on a precise, assembly-line schedule of 114 days for conception, eight or more pigs to the litter, and six months of force-feeding to achieve marketable weight.

This is the second book by Towne and Wentworth. They produced "Shepherd's Empire" for the same publisher five years ago. It is logical to assume that they are now at work on a similar history of the beef cow. It is an important task. Agricultural observers have long been appalled by the absence of historical awareness in courses taught at the forty-eight state colleges of agriculture, as well as in the thousands of rural high schools. "Colonel Ed" Wentworth, director of the Livestock Bureau for Armour & Co., is in an excellent position to bring into print, with collaborator Towne, these records of perspective and causes for hereditary pride by American agriculture.

This book is not only worthy of use as an ag-school text but should bring enlightenment to pork producers and housewives alike on the marketing techniques and food traditions that surround the succulent carcass of the pig.

The absence of an illustrated, genealogical map of the "rise of *sus scrofa*" is to be regretted. I trust one will be included in future editions.

All in all, Towne-Wentworth have again produced a valuable and readable reference work for the agriculturalist as well as any consumer.

Robert West Howard, formerly associate editor of the Farm Journal *and editor of* The Pathfinder, *is author of "Two Billion Acre Farm."*

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Whence Magna Carta

THE REIGN OF KING JOHN. By Sidney Painter. Baltimore: The Johns Hopkins Press. 397 pp. $5.50.

By Joseph R. Strayer

"WE WILL take no king called John." This slogan of the rebels of 1381, directed against the supposed ambitions of John of Gaunt, was effective because it recalled all the legends of the tyrannous king who had yielded to the rebels of 1215. From John's own contemporaries, who charged him with unrestrained lust, greed, and cruelty, through the late thirteenth-century chroniclers who accused him of wanting to reduce all England to forest, down to the popular historians of the nineteenth century the stories of John's lawless behavior grew and multiplied. Against this dark background Magna Carta shone with added brilliance, and the barons of Runnymede became the fathers of constitutionalism and civil liberties.

There have been attempts to rehabilitate John, but they were as one-sided as the legends against him. We have long needed what Mr. Painter has provided, a sober, dispassionate account of the reign and of the man. Few writers have ever studied the period so carefully and it is on the basis of wide and exact knowledge that Mr. Painter answers the fundamental questions: What did John do? Why was he so disliked? There are no easy answers to these questions and the reader must study with care the detailed explanations of John's policies and the even more meticulous descriptions of the relations between John and his barons. These last are particularly important; in a country where fewer than 100 men had any real political power personalities were usually more important than principles. John's political (and military) strategy was often brilliant but his tactics in handling men were abominable.

John wanted to be a strong ruler like his father, Henry II, like his great rivals, Philip Augustus of France and Pope Innocent III. To be strong he had to push every royal right to its limit; he had to interpret every disputed claim in his own favor. There was nothing unusual or reprehensible in this policy, but to succeed in it a ruler had to possess either political skill, great military ability, or wide popularity. John had none of these qualities. There was a fatal flaw in his character which made him distrust everyone, even, at times, himself. There was an instability which made him hesitate when he should

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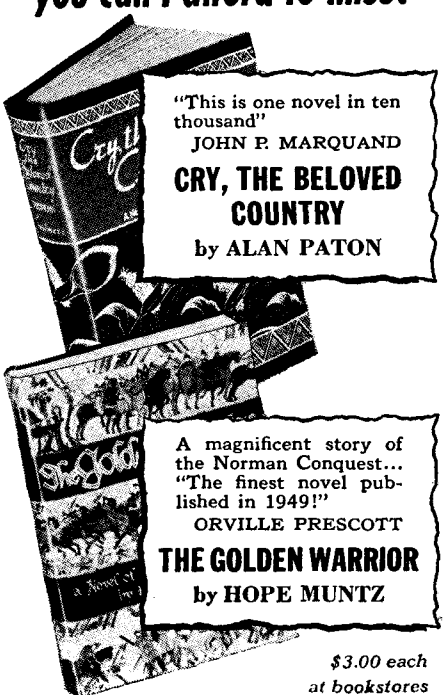

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have struck and strike when he should have temporized. The barons understood even if they disliked John's attempts to curb their political power. What drove them to violence was the unpredictable behavior of the king, causeless suspicion, nursing of grudges, attempts to ruin them financially as well as politically.

If John's character is only slightly improved by Mr. Painter's investigations, that of the opposition is considerably blackened. Most of the rebel barons were thinking of immediate economic gains when they rose against John, and a large part of the population had no more liking for them than it did for John. Yet out of this welter of selfish interests came Magna Carta, a document which with all its limitations is firmly based on principles of law and justice. With one or two exceptions it gives the barons no more than their due; it gives some guarantees to men not of baronial rank; it leaves the royal government sufficient power to preserve order in the realm. It is intelligent and moderate and yet the official leaders of the rebellion were not distinguished for either quality. Mr. Painter is inclined to give most of the credit to the great archbishop of Canterbury Stephen Langton. While I share his admiration for Langton I doubt that one man, whatever his ability, could have wrought such a miracle. In the hard school of the Angevins even feudal lords had acquired some political wisdom and John's own example showed them the folly of unrestrained ambition. Moreover, they had to conciliate the large group of barons who were still neutral and justify their actions to John's feudal superior, the Pope. I suspect that they were ready for any reasonable compromise and that Langton merely helped them express their ideas in suitable language. Whatever the reason, the result is one more proof that we should speak of the luck of the English, not the Irish. They are the only medieval people who profited instead of suffering from a great feudal rebellion.

Joseph R. Strayer, chairman of the department of history at Princeton, is author of "The Administration of Normandy Under Louis" and other monographs on medieval history.

History Notes

THE CRISIS OF THE CONSTITUTION: An Essay in Constitutional and Political Thought in England, 1603-1645 by Margaret Atwood Judson. Rutgers University Press. $5. A highly specialized inquiry into the confused state of English political theory in the period between Good Queen Bess's demise and the advent of Lord Protector Oliver Cromwell. The author, a history professor at the New Jersey College for Women, has tunneled through several mountains of Parliamentary diaries, Sunday sermons, pamphleteering broadsides, and the like to produce a book studded with extended, truncated, and paraphrased quotations, olden spellings, and innumerable footnotes. She argues that the Tudors, who reigned before the "crisis," built up the power of the State in ways heretofore un-

Music-Box Mountain

(For Edith & Lloyd Goodrich)

By John Gould Fletcher

IN that house there were ranked half-a-dozen music-boxes,
Rolling, rolling, caroling their close notes
As the disks and the cylinders revolved. In that house behind blinds, hidden,
The music-boxes chimed. But the air hung silent beyond them.
And outside by the east-opening windows
The wild plum and the redbud woke on the slate-dark mountain.
Torrent of notes outsprung, where are you rolling?
Down the side of the ridge, into the bouldered hollow
And out again to the other side, waking the violets,
Shaking the mullein, moving past the gray shadow
Where a red squirrel flashed yesterday? The whole mountain is silent,
As note on note rolls down. Now each hand-wound contraption,
Assembly-line of boxes sounding through the locked room,
Quivers to a quavering stop. O music-box mountain,
I listen to you and feel only
Across the sky, ridge behind curved ridge,
Silence. Miles, miles away your notes may faintly echo
Like a forgotten minuet by Mozart or an old gavotte by Bach.

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perceived by the English Constitution. The crisis itself thus became a time for evaluating Tudor deeds and assimilating them into the law and accepted theory of the land; or if this couldn't be done, as finally proved to be the case, the outcome would be civil war over the fumbling Stuart efforts at absolute monarchy. Before that happened, however, the war of words between supporters of Parliament and advocates of kingly supremacy was carried to ever-higher intensity by numerous politicians and divines, none of whom was a really first-rate thinker. In fact, Miss Judson unearths so many second-raters that her best and most interesting voices are all but lost in the slag-heap. Her special hero, Philip Hunton, a moderate, shows up only near the end. King Charles I, of the famous head, is there *passim*, as is noted in this book's unsatisfactory index, but he intrudes in such small and fragmented parts that you lose sight of his vitally personal stake in the affair: after all, the whole argument centered on his actions, his throne, and—eventually—his candidacy for the axe. —P. R. L.

THE ELIZABETHAN HOUSE OF COMMONS, by J. E. Neale. Yale University Press. $5. This scholarly volume discusses the English House of Commons as it functioned during Elizabeth's reign and discusses it in such exact and admirable detail that a more definitive treatment would be difficult to conceive. Professor Neale's qualifications for his task are outstanding. He is Astor Professor of English History at the University of London and author of a life of Queen Elizabeth that has been acclaimed in Great Britain and the United States. Exacting research, a wide use of manuscripts, records, and printed works, precise documentation and a lucid style make this book a model of scholarly presentation. Its twenty-two chapters explore all aspects of the Commons as a functioning institution, the county and borough elections, members' wages and election costs, the organization and the officers of the House, and the mode of procedure during the sessions. Three illustrations, a map of the Parliamentary Boroughs in 1584, and an excellent index increase its interest and value for the professional historian; its fascination for the layman, despite the recommendation on the jacket, is more questionable. The author is scrupulous in pointing out in both the preface and the introduction that this is not "a constitutional or parliamentary history of the reign" and that he hopes to relate the story of Elizabeth's parliaments in a subsequent volume. —G. B.

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BELLES-LETTRES

(Continued from page 16)

any other professional group, will welcome an English edition of "Popol Vuh." As Herskovits has noted, folklore is more than the literary expression of a people. "It is, in a very real sense, their ethnography which . . . gives a penetrating picture of their way of life." A valuable addition to this volume would have been a synthesis of its ethnological content, the culture and behavior patterns and Quiché values it so strongly reflects.

Robert Wauchope, author of several books on Maya archaeology and ethnography, is director of the Middle American Research Institute at Tulane University.

Phases of Poets

THE ROMANTIC IMAGINATION. By C. M. Bowra. Cambridge: Harvard University Press. 306 *pp.* $4.50.

BY DAVID DAICHES

THIS book contains the Charles Eliot Norton lectures for 1948-49, and they show Professor Bowra, if not quite at the top of his form, at least in complete possession of most of his characteristic virtues. These virtues are not perhaps universally esteemed by modern critics; they include an easy, urbane style, an unostentatious but assured drawing on deep and wide resources both literary and linguistic, and a total lack of rigidity in critical method. Messrs. Wellek and Warren, in the last chapter of their widely discussed book "Theory of Literature," go out of their way to deplore the lack of "anything like a systematic theory" in British-trained critics and scholars and almost seem to imply that stylistic grace is unbecoming in a serious critic. Mr. Bowra's writings well illustrate the advantages of a lack of systematic theory and a command of good and unpretentious prose. Here he discusses ten romantic poets with judgment, perception, and knowledge, moving freely between biographical, descriptive, and analytic remarks and always in a tone at once friendly, modest, and decided.

Blake, Coleridge, Wordsworth, Shelley, Keats, Byron, Poe, Rossetti, Swinburne, and Christina Rossetti are the poets he takes up, and as a rule he concentrates on one long or significant poem by each. The chapters are uneven and sometimes the discussion becomes rather thin or pedestrian, but on the whole there is a civilized and mature judgment at work here, and the sympathetic curiosity of a lover of poetry who is trying to communicate to others certain phases of his understanding of these poets. Mr. Bowra is by no means committed to a total acceptance of the romantic ideal in poetry, nor is he naive enough to use the term without carefully defining, qualifying, and illustrating it in his introductory chapter. But, just as in his study of more modern poets in "The Creative Experiment" (on the whole a bolder and more exciting book than the present one), he is concerned to discover what the poets were getting at, what their objective as poets was, how they set about achieving that objective, and what is to be said in the end by way of approval or disapproval of that objective as a necessary and valuable function of art. His final analysis of the *reductio ad absurdum* of the romantic ideal in the nonsense verse of Edward Lear is shrewd and to the point, but his awareness of this inherent limitation in the ideal does not prevent him from exploring with a fine, appreciative perception the significance and value of some of the great romantic poems. He is perhaps hardest on Poe, whose art he regards as ultimately a failure, but he is unusually sympathetic to Swinburne and Christina Rossetti. This is in a sense a personal book, yet by no means an eccentric one. The luminous and undoctrinaire intelligence that pervades the whole is very refreshing: Mr. Bowra does not pretend that he is saying the last word on his subject, but talks like one making a limited but most acceptable contribution to that permanently unfinished symposium on the arts on which criticism is or ought to be forever engaged.

David Daiches is professor of English and chairman of the Division of Literature at Cornell University.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 840)

ALBERT EINSTEIN:
AUTOBIOGRAPHY

(From "Albert Einstein: Philosopher-Scientist," edited and translated from the original German manuscript by Paul Arthur Schilpp in The Library of Living Philosophers Series, containing the autobiography and answers to some of Einstein's essays.)

Here I sit, at the age of sixty-seven . . . to write something like my own obituary. Today's person . . . is by no means the same as was the one of fifty. . . . Every reminiscence is colored by today's being what it is, and hence by a deceptive point of view.

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The Eccentric, Ha-Ha

THE DARK VOYAGE AND THE GOLDEN MEAN: A Philosophy of Comedy. By Albert Cook. Cambridge: Harvard University Press. 188 pp. $3.50.

By Ben Ray Redman

THIS is an ambitious, interesting, and controversial book. It is ambitious because it essays nothing less than a philosophy of comedy; it is interesting because it explores and charts, with intelligence and ingenuity, a large body of valuable literature; it is controversial because its many assertions raise many questions.

Mr. Cook takes his start from the antithesis of the "probable" and the "wonderful." The daily life of most men is probable, but they long for the wonderful; on its lower levels the search for the improbable is carried on by such wanderers as tramps and sailors, on the highest by saints and artists. Two by two, Mr. Cook sets before us the various facets of his "antinomic symbols" — social/individual, society/artist, reason/imagination, manners/ethics, mean/extreme, concept/symbol, naturalism/symbolism, etc.—and then declares: "In the light of this duality, there are two basic ways of regarding life; in art this is the great generic duality, comedy versus tragedy." The development of this statement leads to a new list of antinomies, which tells us, among other things, that tragedy is concerned with ethics and the individual man and the history of the soul, while comedy is concerned with manners and social man as the member of a family and generation, and with experience in social life. Tragedy is aristocratic, comedy is bourgeois. In the first we find a normal protagonist, a motif plot, and a handsome actor; in the second we find an abnormal protagonist, an invented plot, and an ugly actor. Tragedy deals with ideas as absolutes, whereas comedy deals with ideas as property of a particular generation.

The antithetical items quoted above do not exhaust the list that Mr. Cook proposes but they should serve to indicate the nature and direction of his thought and they should also suggest to an attentive reader that a theory of comedy built on this dual symbolic scheme must, whatever its truth and utility, fail to comprehend many reputable and admirable expressions of the comic spirit. We need hardly pause, for example, to ask whether Marlowe's Jew of Malta is more normal and handsomer than Congreve's Mirabell, or whether Millamant is a stranger and less attractive creature

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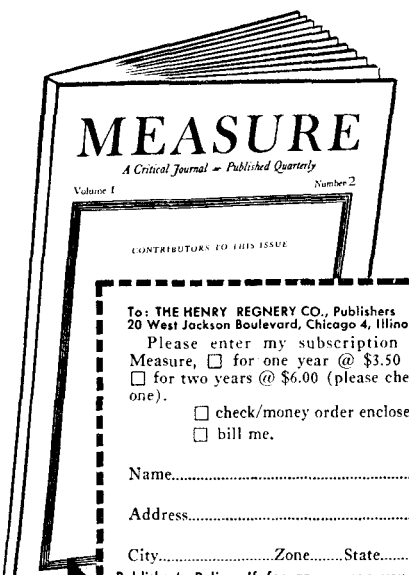

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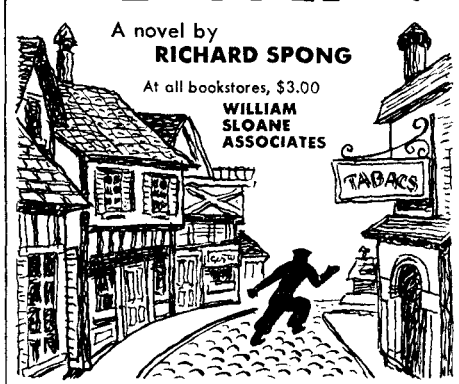

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than Webster's Duchess of Malfi. Let us, instead, consider two of Mr. Cook's principal arguments.

One of these is that comedy concerns itself with eccentric and abnormal characters, who depart from or violate accepted rules of social conduct, and that it performs a social function by "ritually" expelling these characters from the company of normal folk. Nothing extreme, says comedy. Hold fast to the golden mean. View these absurd deviations from it. "We laugh, and society draws together into the conformity of its norm, expelling the abnormal individualist." Another argument is that comedy, basically, "is approval, not disapproval of present society; it is conservative, not liberal. . . . The liberal element in Shaw's drama is the non-comic element." Everyone of these is an indefensible generalization as is another of Mr. Cook's statements when he declares: "Society always condemns, casts out, or castrates its artists and saints." One reads this hackneyed exaggeration of a half-truth, and thinks—among others—of Goethe.

Perhaps the best reply to Mr. Cook's claim that the concern of comedy is with the eccentric or abnormal individual is to quote his own remark that, "basic to all comedy is the beast fable." And then to add that we find in the beast fable the counterparts not of our abnormal fellow men but of easily recognized, normal, human types.

As for the ritual expulsion of the abnormal, it is far from the invariable rule. Society—on the comic stage—can conquer and assimilate the nonconformer as well as eject him. It may cast out a Tartuffe or a Harpagon, but it brings a Tom Jones back to its bosom, as Mr. Cook himself points out.

The more I consider Mr. Cook's theory, the surer I am that it embraces only part of the business and history of comedy, which has no less to do with the follies and foibles of society, with accepted and conservative values, than it has to do with deviations from the norm. Perhaps it is significant that he bypasses Restoration comedy. But, if this philosophy of comedy is not all-sufficing, it does contribute to our understanding of the great comic writers; it yields valuable findings when its author turns to the study of individual plays and novels. And, after all, it would be rankly unjust to blame Mr. Cook for the fact that his philosophy is not definitive, since—if I may paraphrase Max Beerbohm on the subject of sculpture as a lost art—the proposition that any philosophy is ever definitive is one that will be defended only by a philosopher, or his mother.

"Poet of Children"

LOUISA MAY ALCOTT. By Madeleine B. Stern. Norman: University of Oklahoma Press. 424 pp. $4.

BY HERBERT BROWN

IN SEPTEMBER 1867, when Thomas Niles of Roberts Brothers urged Miss Alcott to write "a girls' book," the pages of domestic fiction were thronged with insufferably pious children. These "moral sunbeams," as one sentimental writer labeled them, brightened every corner. Little Gertie in Maria Cummins's "The Lamplighter," whose popularity provoked Nathaniel Hawthorne to profanity, little Fleda in Susan Warner's "Queechy," and Ellen, the heroine of the same author's "The Wide, Wide World," vied with each other in distributing temperance tracts and in reclaiming souls tottering on the brink of atheism. When the heroine of Mrs. E. D. E. N. Southworth's "Virginia and Magdalene" was asked to explain the secret of her power, she lisped proudly, "Oh! I'm a galvanic battery to those I love."

More often than not these ministering angels, like the saintly Eva in "Uncle Tom's Cabin" and the martyred Mary in "Ten Nights in a Barroom," died in early adolescence, breathing moral maxims to the end. Little wonder that Bronson Alcott should have deplored in 1839 that the true experiences of childhood had found no literary expression. This gap in the literature of childhood was destined to be filled by the most famous of his pupils, his daughter Louisa May Alcott, whose "Little Women" (1868) fulfilled Emerson's prophecy that Miss Alcott would become "the poet of children," and that simple events of the home were closer to people than happenings in high places.

Although Louisa May Alcott has been an attractive subject for biographers, Miss Stern's full-length, solidly documented portrait still fills a need. Earlier biographies have been uncritical and idolatrous. Cornelia Meigs's "Invincible Louisa" (1933), intended primarily for girls, is too general and undiscriminating, while Katharine Anthony's "Louisa May Alcott" (1938), a more mature study with many penetrating insights, is marred by fantastic Freudian interpretations which stretch the evidence to the breaking point to provide Louisa with a lover. The front door of the immortal March household refused to yield to Freudian keys. Not only has Miss Stern avoided the pitfalls of uncritical enthusiasm and unsupported psychiatric diagnoses, she has also kept her book free from the fictional

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devices and affectations which are sometimes used to conceal a lack of thorough investigation in "arty" and "dramatic" biographical writing. No such adventitious aids are needed to impart a sense of drama to Miss Alcott's life and Miss Stern wisely let persons and events speak for themselves.

In successive chapters we are permitted to see through Louisa's eyes the unworldly Bronson and his devoted wife, Abba, in their seemingly endless moves from place to place, the Hosmer Cottage and Orchard House in Concord, the springtime hopes and winter disillusionment at Fruitlands, the unfailing kindness of "Mr. Emison," the exciting theatricals in the Hillside barn, the thrill of print and pay for her first stories, the grim interlude as Civil War nurse in the Union Hotel Hospital at Washington, the trips to Europe, once as the companion to a demanding invalid and later as the triumphant author of "Little Women." Miss Stern's evocative chapters are richly textured with the sights, sounds, and personalities of mid-century America but the leading figure is deftly integrated with, not lost in, her times: her days and her works are subtly harmonized.

Indeed it is the chief distinction of the present biography that Louisa May Alcott emerges for the first time as a really credible figure, a writer compelled to make terms with the publishing conditions of the time. The "Alcott Sinking Fund" was in perpetual need of replenishing and Louisa cheerfully supplied the editors of *Peterson's* and *Leslie's* with a steady stream of "thrillers" like "Pauline's Passion and Punishment" and "A Marble Woman, or The Mysterious Model." And she was always ready to vary the formula by furnishing less blood and more tears in the "moral pap" of temperance tales and didactic pieces which she served to readers of *The Youth's Companion* and *Hearth and Home*. As a "success story" Miss Alcott's life is impressive: her publishers paid her $200,000 in royalties and sold more than a million copies of her books in her lifetime. The impressive array of anonymous and pseudonymous "pot-boilers" which Miss Stern has assembled in an appendix proves that Miss Alcott made a shrewd appraisal of the contemporary literary market.

Although "Little Women" is free of the feverish emotionalism and the uncomfortable priggishness which were commonplaces in the novels of her contemporary domestic sentimentalists, the book is not without traces of the prevailing fashion, such as Beth's lingering illness, frequent moral homilies, and appeals to "handkerchiefly feelings." Something more than the adroit handling of a sentimental formula, however, is needed to account for the immense popularity and continuing vogue of "Little Women." The natural ordering of incident, genuine humor, sharply individualized characters of the March girls, which Miss Stern rightly terms "three dimensional," accurate delineation of adolescent psychology, and the loving and intense localism, which was lifted to become "a microcosm of the world outside"—these are the elements which keep "Little Women" freshly appealing.

That Louisa May Alcott was able to write a minor classic with a major share of universal, imaginative truth is owing to the remarkable blending of the actual and imagined events in the home of her childhood. Even in New England there were few homes that enjoyed "closer converse with the great things of human destiny than that of the Alcotts." In unlatching the door to the Alcott household Miss Stern has made an important and illuminating contribution to American social and literary history. It may well last a long time as the indispensable biography of Louisa May Alcott.

Herbert Brown is professor of English at Bowdoin College and managing editor of The New England Quarterly. *He is author of "The Sentimental Novel in America."*

Belles-Lettres Notes

SELECTED WRITINGS OF LOUISE POUND. Universtiy of Nebraska Press. $5. This welcome collection reprints from the files of professional journals and conventions about forty papers by Professor Pound, and represents her active career of half a century. She is no doubt an erudite scholar, but she is also an observer of wide interests who writes with ingratiating humor and unpretentiousness. The papers are divided (somewhat arbitrarily) into six groups: Literary, Linguistic, On Vocabulary and Diction, Folkloristic, Educational, and Miscellaneous. Some of the papers are trivial, some outdated, but most of them are rewarding. The most important group are those on the origin of the English ballad. Her theory—that ballads are relatively late and are not communal in origin—is now generally accepted, though it has not yet percolated down into all important school texts. Her interest in linguistics has drawn her to many contemporary phenomena; she includes papers on trade names and on

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"The Kraze for 'K.'" Another, which collects euphemisms for death and its related ritual, tells the story of the rattled clergyman who at a funeral pointed to the corpse and said, "This is only the shell—the nut is gone." The whole book is thoroughly enjoyable in many ways; it (unexpectedly) elicits from the reader more laughs and chortles than yawns. —R. H.

THE MODERN AMERICAN MUSE, by Wynot R. Irish. Syracuse University Press. $5. Mr. Irish's Muse is of interest to anyone who can make use of a complete-as-possible bibliography of American verse from 1900 to 1925, arranged by year of publication and alphabetized by author. Poets and poetry published by magazines and the standard publishers are generally omitted to make room for those who have tempted poetic immortality at their own expense.

The weekly "Catalogue of Title Entries," published since 1891 by the Copyright Office of the Library of Congress, and the "Cumulative Book Index," which lists all books offered for sale during the year, have been Mr. Irish's main sources for the titles of copyright verse. For titles of uncopyrighted verse, which our bibliographer affectionately calls "these little bastard waifs," he has plowed through the little poetry magazines, where bibliographical lists occasionally hide out.

For the species of bibliographers now living and those yet unborn Mr. Irish makes some whimsical confessions and admonitions. The prime prerequisites for the bibliographer seem to be a "pleasant mania" for his work; there is an ever-present danger of going "completely crazy" in the effort of painstaking transcription; entries should be regarded as "lambkins" and the bibliographer as their shepherd. In such a mood of pastoral intoxication Mr. Irish invites posterity to rediscover some of his 6,906 lost lambkins — a suggestion which undoubtedly would uncover more goats than lambs. —SIEGFRIED MANDEL.

THE MIND OF PROUST, by F. C. Green. Cambridge University Press. $4.50. This is a superb study of one of the greatest books of the century. Subtitled "A detailed interpretation of 'A la Recherche du Temps Perdu,'" it is a systematic analysis, in more than 500 pages, of Proust's testament. Without any prelude Professor Green plunges into "Swann's Way," and proceeds through each of the succeeding volumes. He is admirably equipped for such a journey, with sensitive perception, a lucid, flexible style, and a thorough knowledge of French literature. His study has enormous virtue. He does not try to unlock the mysteries of the book as *roman à clef* or as crypto-autobiography; instead he demonstrates its profundity as a work of creative imagination. Except for his curiously narrow-minded attitude toward Proust's interest in inversion, he is an enthusiastic and judicious advocate. He views the novel in relation to French literature, gracefully citing Racine, Prévost, and Balzac (among others), but he uses that comparative method to throw into relief Proust's unique accomplishment. The highest praise for his exegesis is that it has almost as uncanny a fascination as its text. If there is now under way a deluge of Proustian criticism (as seems to be true), this book is the ark in which one can confidently take refuge.

—R. H.

ON THE NATURE OF THINGS, by Lucretius; translated by W. Hannaford Brown. Rutgers University Press. $5. Lucretius wrote his great didactic poem for the purpose of freeing men from superstition and the fear of death. For his ethical and philosophical system he relied on the teachings of Epicurus, and for his account of the universe he expounded the theory of atomic structure. There is an irony, perhaps irrelevant, in comparing this pre-Christian theory of the atom with its grim post-Einsteinian use. By following the Latin text in a line-by-line translation and imitating its hexameters, Mr. Brown has stayed close to the original. It is a cumbersome and ungainly meter for English but it does present the ideas clearly and vividly—which is more important.

—R. H.

THE PLAYS OF NATHAN FIELD, edited by William Peery. University of Texas Press. $3.75. Nathan Field (1587-1619) was a Jacobean actor and the author of two comedies, "A Woman Is a Weathercocke" and "Amends for Ladies." A recent literary history calls them merely "two lewd comedies" but they are much more than that. In his own address to the reader, before the first of these plays, Field calls them "a mirrour of men's lives and actions." Although he was less a dramatist than a skilful playwright familiar with the tricks of his trade, his spirited plays have enough juice and flavor to remain palatable today. Professor Peery has lavished the most thorough editorial treatment on the plays, and has added introductions and appendices that deal briefly and sturdily with his elaborate researches. He has wisely left the text clear and uncluttered so that the reader can enjoy the play and then, if he wishes, enjoy the commentator.

—R. H.

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THE WORLD

(*Continued from page 21*)

sence of freedom in the USSR. But any intelligent reader who is not obsessed by what may be called a *bête rouge* can see that implicity and unmistakably Professor Jones is concerned with the status of intellectual freedom in our own country. The forcible advocacy of Lysenkoism in the USSR may show *their* intellectual tyranny but the forcible suppression of that theory in the U.S. shows *our* tyranny. Such an attitude as Professor Jones's will help to keep our center vital.

—ROBERT HALSBAND.

THE STRENGTHENING OF AMERICAN POLITICAL INSTITUTIONS, by A. S. Mike Monroney, Thomas J. Hargrave, Thurman Arnold, Arthur E. Sutherland, Jr., Don K. Price, Edgar Ansel Mowrer. Cornell University Press. $2. Of books that propose to cover the subject suggested by this one's title, there is no end. But not so many do as well in stating the problems involved or presenting a viewpoint on each that is at once so succinct and informed—though, of course, open to debate. The reason for this is the all-around capability of each contributor.

Representative A. S. Mike Monroney of Oklahoma, co-author of the Legislative Reorganization Act of 1946, discusses the successes and failures of Congress to operate effectively and to acquit itself decently in the public eye. Sometime judge and trustbuster Thurman Arnold scornfully analyzes the Federal loyalty program to the conclusions that it is "destroying rather than strengthening American . . . ideals" and that Communists "present about the same amount of internal danger to America's political institutions as a cult of nudists does to the clothing industry." (Professor Arthur Sutherland of the Cornell Law School argues in rebuttal.) Don K. Price, of the Hoover Commission, examines the Presidency in a perceptive little essay that, as a minor masterpiece of clarity and condensation, covers relationships with Congress and Cabinet, our Federal system, the virtues of checks and balances, administrative difficulties, and proposed reforms. Peacetime industrial mobilization in anticipation of the war nobody wants is the concern of Thomas J. Hargrave, chairman of the Munitions Board, and newspaper columnist Edgar Ansel Mowrer reiterates his well-known thoughts on "the nightmare of American foreign policy."

—P. R. L.

ROBERTO MICHELS' FIRST LECTURES IN POLITICAL SOCIOLOGY. Translated, with an introduction by Alfred de Grazia. University of Minnesota Press. $2.75. What is said of the mortality of yesterday's newspaper can as a general rule apply to last year's lecture. But these talks and occasional papers, dating from fifteen to twenty-three years ago, happily escape that funereal generalization, despite the forbidding title under which their editor chose to publish them. They escape—or should escape—the literary morgue because Roberto Michels, in his thinking and culture, represented to near perfection that combination of urbanity and critical intelligence that was the pride and, let's hope, the indestructibility of the best in prewar European scholarship.

Being equally at home with economics, sociology, politics, and psychology, Michels took the ideas of Pareto, Mosca, Mannheim, Weber, and others, evaluated them, fused them, and added his own thoughts. The result was a stimulating and often provocative commentary on political systems like democracy, ideas like economic determinism, concepts like patriotism, and institutions like political parties. Coming some fourteen years after Michels's death, this collection obviously says nothing new but what it says ought to be better known in the United States. The uninitiated American reader may boggle at some of Michels's judgments on the virtues of aristocracy and the impossibilities of democracy, but he'll find here, in a simple and lucid translation, a guidebook to an extremely important facet of the cultivated Continental mind.

—P. R. L.

LITERARY I.Q. ANSWERS

1. *Azure.* Keats: "The Eve of St. Agnes." 2. *Pea-green.* Lear: "The Owl and the Pussy-cat." 3. *Indigo blue.* Anthony Euwer: "My Grouch." 4. *Purple.* Gelett Burgess: "The Purple Cow." 5. *Gray.* Masefield: "Spanish Waters." 6. *Blue.* Byron: "Childe Harold." 7. *White.* Shelley: "Adonais." 8. *Green.* Andrew Marvell: "The Garden." 9. *Dark blue.* George W. Russell ("AE"): "Refuge." 10. *Nut brown.* Milton: "L'Allegro." 11. *Silver.* Wilde: "The Harlot's House." 12. *Red.* Noyes: "Love Will Find Out the Way." 13. *Orange.* Housman: "More Poems." 14. *Saffron.* Aiken: "Morning Song from Senlin." 15. *Amber.* Sir John Denham: "Cooper's Hill." 16. *Amethyst.* Julia Ward Howe: "Reminiscences." 17. *Black.* T. B. Aldrich: "Masks." 18. *Russet.* Shakespeare: "Hamlet." 19. *Crimson.* William Haines Lytle: "Antony to Cleopatra." 20. *White.* Elinor Wylie: "Velvet Shoes."

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SCIENCE & PHILOSOPHY

(*Continued from page 27*)

derives rather from the contact of Americans with the scientific institutions of Europe in the latter nineteenth century; the founding of the Johns Hopkins University on the Continental plan of a graduate research institution did more to stimulate and raise the level of American science in a decade than the Smithsonian or the National Academy had done in half a century.

The list of Henry's major accomplishments as given by Mr. Coulson is most impressive. It includes the increase in the strength of electromagnets to the extent that they became of practical use; Henry was the first to show the necessity for properly matching the different parts of an electric circuit; he was the first to describe and construct an electric motor using electromagnets and a commutator; he made the first electromagnetic telegraph with polarized armature, which has formed the basis of practically all subsequent commercial wire telegraphy; he discovered the transformer, the electromagnetic relay, and the oscillatory nature of the discharge from a Leyden jar, the latter the basis of the development of radio; independently of Faraday, he discovered mutual induction and self induction, but the former is usually accorded to Faraday and the latter to Henry on the pure basis of priority in publication. This impressive list of discoveries indicates that Henry has a greater place in the history of science than a mere footnote in discussions of the work of Faraday. But even had he done no more than convert the electromagnet from a toy into an instrument with vast practical potentialities Henry would be worthy of our consideration because of his place in the development of the American scientific enterprise.

Written with sympathy and restraint, Mr. Coulson's biography of Joseph Henry is a splendid achievement. Although he is careful to point out the significance of Henry's scientific discoveries he nowhere makes unjustified claims nor exaggerated bids for his greatness. Rather, he explores with dignity the limitations of Henry's mind which prevented his achieving greatness of the first rank. The result is a sympathetic presentation of the personality of Joseph Henry and his life accomplishment seen from three distinct points of view; the general development of physical science on a world scale, the background and limitations of the American scientific scene, and the general state of American culture. While the organization of the book is roughly chronological, Mr. Coulson wisely deals with certain topics separately, such as the controversy with Morse over the invention of the telegraph, and the founding of the American Association for the Advancement of Science and the National Academy of Science. The book concludes with a short summary and recapitulation of Henry's scientific achievements and his place in science. This well-told story of Joseph Henry's rise from poverty to fame should interest all those who would understand nineteenth-century American culture; it is a notable addition to the literature of American science and a splendid example of presenting the life and work of a scientist to the general public.

I. Bernard Cohen is assistant professor of general education and of the history of science at Harvard University and managing editor of Isis. *His publications include "Science, Servant of Man" and "Some Early Tools of American Science."*

Science-Philosophy Notes

MILLENNIUM AND UTOPIA, by Ernest Lee Tuveson. University of California Press. $3.50. This interesting little study, apparently a doctoral dissertation, is a contribution to the history of the idea of progress. The author believes that this history has never been written in an objective manner because the historians who have attempted it have themselves been imbued with the notion of progress and have assumed without question the validity of the doctrine whose history they were trying to trace. Mr. Tuveson is not engaged here in writing the history of hits idea but rather in considering one of its aspects. He wonders how it happened that an idea which had its origin and inception in apocalyptic Scripture came to be subtly transmuted into a scientific doctrine of the "natural law" school of historical interpretation in the eighteenth and nineteenth centuries.

His task consists, therefore, in exhibiting the influence of this idea upon various writers, especially post-Reformation writers, and the manner in which they substituted impersonal forces and historical inevitability for the religious and millennial elements in the idea of progress. In this, he believes, they did not wholly succeed. What was once Providence became history, what was once a divine plan became an evolutionary utopia—but the idea remained the same. In our

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own day, however, even this faith in history has disappeared and this, with an assist from T. S. Eliot, is the dilemma of modern man. Its disappearance "has left a void which must be filled if the present generation is to recover its hope and courage." What might properly fill this void, however, is a question to which the author supplies no answer.

—Robert Bierstedt.

SCIENCE AND CIVILIZATION, edited by Robert C. Stauffer. University of Wisconsin Press. $2.50. In celebration of the one hundreth anniversary of the founding of the University of Wisconsin eight outstanding educators representing the fields of philosophy, history, physical science, biological science, and social science contribute their special insights to the relationship between science and civilization.

According to Lynn Thorndike, professor of history at Columbia University, in holding such a symposium an institution of higher learning fulfills its function in society and attends to its own objective, which is higher learning. "Higher learning not merely in a sense of advanced specialization but of a cast of thought, a temper of mind, and a method in research raised high above present conditions and even present exigencies." Thus the object of the symposium at the University of Wisconsin is to explain the relationship between the discoveries of science and their application to civilized life and to show this relationship unobscured by "political propaganda and economic effervescence."

Logically, the first chapter discusses Aristotle's place in the origins of science in the West. The author of this chapter epitomizes Aristotle's great contribution as furnishing an instrument for purifying ideas, and, by recurrence to concrete experience, correcting abstractions of methodological thought.

Some of the discussions deal with such subjects as the contributions to civilization made by medieval science, the meaning of "scientific method"—described as the motive power of the intellectual revolution that was started by Galileo about 1600—and the interrelationship of the sciences.

A chapter on physics as a cultural force makes the point that physics—or any of the sciences, chemistry, for instance—is important as a cultural force for the reason that the culture of this modern world is permeated with the products of industrial techniqes, which are founded on science. A conscientious introduction to the world of science will thus help the nonprofessional to bear his part as a responsible citizen in the shaping of society and to understand the social changes which flow from the advance of the sciences and their techniques.

The book aspires to expose only the mere implications of the problem of the relationship of science to civilization. It has done it well.

—Donald B. Thorburn.

THE IDEA OF PROGRESS. Selected by Frederick J. Teggart; revised, with an introduction, by George H. Hildebrand. University of California Press. $6. Men of all ages have been fascinated and sometimes even hypnotized by the idea of progress. One may speculate that the first nameless intellectual who wondered about the nature of his own soul wondered also about the destiny of his entire society. The notion of progress implies a faith in history, a belief that the course of human events exhibits some pattern, some order, and some regularity, that this regularity is susceptible to casual analysis and that the whole procession moves in a desirable direction for humankind. Today this faith, like other faiths, has suffered from the assaults of skepticism and contemporary sociologists, perhaps because they are suspicious of faith in general, perhaps because, living in the bloodiest of centuries, they seem reluctant to accept it.

But even now, in the gloom of a mid-century pessimism, the idea of progress retains a perennial if somewhat faded vitality. Certainly it is an idea which continues to merit serious examination by philosophers, historians, and sociologists. This book will be of material assistance in this respect. Originally edited and published by the renowned historian and sociologist Frederick J. Teggart, it appears now in a revised and expanded form. It contains a series of excerpts from forty-three classical writers, from Hesiod to Darwin, who have had something to say about the idea of progress and about the method for inquiring into it. The University of California Press is to be congratulated for making available once again so important a collection of documents in so convenient a form.

—R. B.

SOME EARLY TOOLS OF AMERICAN SCIENCE, by I. Bernard Cohen. Harvard University Press. $4.75. Do you know what an orrery is? Or a thunder house? Or a dip needle? They are all in the Harvard collection of scientific instruments used in teaching and in research at Harvard in the latter half of the eighteenth century.

An orrery, it turns out, is an instrument for demonstrating the motions of

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the planets and their satellites. A thunder house is a miniature house equipped with lightning rods to show their effectiveness in preserving buildings from the elements. In the absence of its lightning-rod system a small charge of gunpowder causes the little house to collapse. The dip needle is just what you thought it was—a form of compass. All these instruments, and about forty others, were recovered from attics and cellars of the university buildings and brought together to form a fascinating exhibition of early scientific instruments.

Apparently science and the "scientific method" played a far more important part in the culture of America during the colonial and federal periods than most of us suspect. Just how important a part is evident after reading the author's facts and seeing his pictures. The result is that one looks with greater respect on the founding fathers, especially the fathers that went to Harvard.

The photographs and descriptions of early scientific instruments form the core of the book. But there is more of interest than just instruments and their descriptions. There are accounts of the teaching of the sciences and the research that was carried on in this field in the eighteenth and nineteenth centuries that are much more interesting than one has a right to expect in matters of this kind.

The average man does not naturally think of colonial times in America as an incunabula of science. He will be duly impressed by telescopes with attached heliometer, the aforementioned orreries, octants, cometariums—or is it cometaria?—, camera obscuras, electrostatic machines, and other tools of the trade. He will feel a tingle of pride, in an age which is increasingly aware of the potentialities for good and evil in science, that the first college in America gave "natural philosophy" such a prominent place in its teaching. —D. B. T.

VALUE: A Cooperative Inquiry, edited by Ray Lepley. Columbia University Press. $6. In 1944 John Dewey published an article in *The Journal of Philosophy* entitled "Some Questions about Value." In this article he registered a mild but serious complaint concerning the state of the value theory in contemporary philosophy and suggested that a systematic clarification of the underlying issues was urgently needed. As a contribution to this end he listed four problems or queries, with a fifth appended, which seemed to him to be of fundamental importance and challenged other philosophers either to come to grips with them or to submit their own lists. This book is a response to Dewey's challenge. It is a symposium volume whose contributors include Henry D. Aiken, C. E. Ayres, Dewey himself, A. Campbell Garnett, George R. Geiger, Lewis E. Hahn, Bertram E. Jessup, Harold N. Lee, Ray Lepley, E. T. Mitchell, Charles Morris, Dewitt H. Parker, Stephen C. Pepper, and Philip Blair Rice.

But it is a symposium with a difference, a difference which marks it off from other symposia and gives it unusual significance as a publishing venture in the field of philosophy. It contains not only original papers on value theory, all focussed on Dewey's earlier questions, but also criticisms of these papers by other contributors and rejoinders to these criticisms by the criticized authors. Indeed, a third of the book is devoted to these criticisms and rejoinders and takes the form of "Criticisms by Jessup; Rejoinders by Aiken and Mitchell," "Criticisms by Rice; Rejoinders by Garnett and Hahn," and so on. Thus, the reader is brought into the very center of philosophic discussion and is able to participate in the thrust and counterthrust of ideas. The plan of this excellent book is well worthy of emulation in other areas of inquiry. —R. B.

Flower Show: Calla Lilies

By Anne Young

I PASSED through meadows
Where up or down
Little girls went
To Greenaway Town;

I passed by towers
Where pale queens sighed
For love proffered,
Love denied;

But when I had passed
The plains of Babel,
A sudden sculpture,
Blanch on sable,

Charmed, held my vision,
A perfect thing—
Till the white cobra
Coiled to spring,

Emerged. In horror
I turned and fled,
But turned again
To the shape of dread,

And saw the Grail's
Immortal cup
From Death's garden
Lifted up!

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THE JEFFERSON MONUMENT

(Continued from page 13)

about an index. A volume-by-volume index would be costly yet of little use once the series was complete, but we could understand the indignation of scholars if they were told they would have to wait until 1963 for any index at all. The plan finally evolved—and this was truly a joint decision involving the thoughts of half a dozen people—involves (1) a comprehensive table of contents in each volume; (2) an interim index, printed in typewritten offset and intended to be discarded eventually, for groups of volumes as they come out, and (3) a full, consolidated index printed in letterpress at the end of the work.

On all such matters the Jefferson editors and the personnel of the Press have studied the problems together. Similarly, on all questions of design and manufacture the editors have been kept informed, and their suggestions have been of practical value.

The first design problem was that of the type, and in this we had the generous help of the Mergenthaler Linotype Co. and especially of its vice president, C. H. Griffith. Both Griffith and Conkwright had long wanted to cut a new linotype face based on a Binny & Ronaldson type, which was cast in Philadelphia in 1796 and used extensively during Jefferson's lifetime. It was decided to do this for the Jefferson series and the new type face has been called Monticello.

As the linotype matrices came in sample pages were made and criticized and revised and made again until I was reminded of Tolstoy's description of the incessantly repeated opera rehearsal in "What Is Art?"

At about this time it was decided to make a dandy roll to produce a "Th: Jefferson" watermark in the special paper—special not for the sake of being precious but because it is difficult to produce a sheet which will lie well and not bulk unpleasantly in a 750-page book, which has an appearance not inappropriate to an eighteenth-century subject and yet has the strength, opacity, permanence, and good printing surface that the work seemed to require. Then, with the type and the paper, extensive experimentation was done with various inks. Finally, with a dummy of the complete volume, came the trial and error with cloth, stamping, and jacket.

All along the line came special problems in profusion: when to use ligatures and when separate characters for certain combinations of letters, what illustrations to include in the first volume, what method and typography for running heads, what to use for carets showing the position of insertions printed in the margin (circumflex accents intended for use on display type proved serviceable), and—honor to Conkwright, who somehow survived the strain,—the series of twenty or so different designs for the title page.

The preparatory phases are over and now we shall seek to do as thoroughgoing a job of distributing the volumes as we have tried to do in planning and manufacturing them. Recurring to the *SRL* question once more, it is obvious that only the future can tell what advantages a university press has brought to the project. But the advantage to the university press is clear: we have never had a more exciting or more gratifying experience in scholarly publishing.

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title of Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
VERY COLD FOR MAY *William P. McGivern* (Dodd, Mead: $2.50)	Midwest press agent's uncongenial job of whitewash turns redhot when girl's dangerous diary causes three killings that call for quick solving.	Hair-trigger action, crisp conversation, gaudy people, acrid wit, and surprise finish that may perturb purists, but seems logical enough.	High-grade
EVEN IN DEATH *Stewart Devine* (Crime Club: $2.25)	Young Yankee widow visits friends in old Virginia house, full of old furniture, old memories, and present-day murders.	All sorts of skeletons pop out of Victorian closets before Lieut. LeBeau finally hits on strange—and not entirely credible—solution.	Goose-pimply

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Stone Cold Dead

by RICHARD ELLINGTON

author of
Shoot the Works,
etc.

Murder in the international set... acted out in the lush violence of the tropics. Detective Steve Drake was hired to live another man's life—the question was: how long would it last?

Of Missing Persons

by DAVID GOODIS

A tense, realistic story of the Missing Persons Bureau in a great city—and what happened when a local scandal sheet started digging for dirt... and came up with murder.

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BOOKED for TRAVEL

WILLIAMFBURG IN THE FPRING

THE CITY of Williamsburg, Virginia, represents one of the greatest feats of restoration ever undertaken outside the salons of Helena Rubinstein. Capital of Virginia and a political hub of English America from 1699 to 1780, colonial Williamsburg has been refashioned through the efforts and the exchequer of one John D. Rockefeller. As of a few weeks ago the tab for the hobby which he undertook in 1934 was hovering around the twenty-five-million-dollar mark. For that kind of money you can get *real* authenticity.

Colonial Williamsburg, as the project is called, tolerates no spuriousness. Houses sit where they sat in the eighteenth century. To verify the locations historians have gone as far afield as England to squint through ancient records. Williamsburg's bricks are made on the grounds, by hand, according to colonial methods. In town there are pewterers, perukers, blacksmiths, weavers, cobblers, cabinetmakers, and candlemakers, all in costume, and all hard at work in their respective shops being antiquated artisans. Also roundabout, disguised in the red-brick and white-shutter trim of Early American, are such eighteenth-century shoppes as the Great Atlantic & Pacific Tea Co., the Rexall Drug Co., and Howard Johnson's.

Williamsburg likewise suffers from a predilection for the Old English "s," which is not to be confused with a modern "f." Signs, menus, and pamphlets are often so printed. One such announcement, tacked on the wall of the museum, reads as follows:

> Whereaf my wife Agnef has eloped from my bed and robbed me of thingf of confiderable value and I expect her to endeavor to run me into debt, I therefore forewarn all perfonf from dealing with her on my account af I will pay *no* debtf of her contracting.

Well, things haven't changed fo very much.

Travis House, an ordinary (all you Minute Men know what an ordinary is), even serves favorite dishes of the 1700's made, of course, of twentieth-century groceries. The menu usually includes such durable delectables as fruit shrub (fruit juices with ices), Sally Lunn (a feathery, yeasty bread), peanut soup, green gage ice cream, and tipsy square. The chinaware was copied from some ancient pieces found in the basement. Someone also unearthed a wine decanter at Williamsburg recently, a unique discovery inasmuch as the vessel still held some pre-Revolutionary wine. Godawful was the unanimous verdict of the winetasters, archeologists, and daredevils who imbibed.

When it came to rebuilding the capitol building, a hall which once rang with the preachments of Patrick Henry, the Rockefellers went to original English quarries to get the same stone paving. A British flag which was used in colonial times flies from the tower. Guides to the capitol and other exhibition buildings are pleasant ladies with soft Virginia voices who wear farthingales with collapsible hoops. They are not permitted to carry a handbag nor wear an overcoat but must carry the illusion to the extent of using a tiny basket as a purse and a "throw" to ward off the chill.

On Saturday and Sunday evenings the tours are conducted by candlelight through the Capitol. And just so they won't forget their heritage, once each year the general assembly of the state legislature holds an honorary meeting where the House of Burgesses and later the Convention of Delegates first convened. The Virginia Supreme Court also journeys over from Richmond for a session in the courtroom where twelve colonial statesmen passed on the very laws which they themselves had previously made in another chamber upstairs. In those days the judicial and the legislative branches of the government were in the same hands and jury trials were only for criminal cases.

Any hapless citizen found convicted of a criminal or civil offense was liable to be remitted to the Publick Gaol, a colonial clink which has been restored in all its unpleasant austerity. The pillories and stocks, once a place of repose for those who trafficked in adultery, now provide a favorite pose for amateur photographers who come to Williamsburg. Such indiscretions as arson, piracy, horse stealing, forgery, and burglary could bring the death penalty. A first offender might escape the gallows to be given the lesser penalty of burning in the hand. The jail also housed the local lunatics; all residents were fitted with leg irons, and the food was less than elegant. One prison bill of fare described a ration as "salt beef damaged and Indian meal." The barred but unglazed windows permitted the Virginia winter a grand entrance. Incarcerated Indians often had to be

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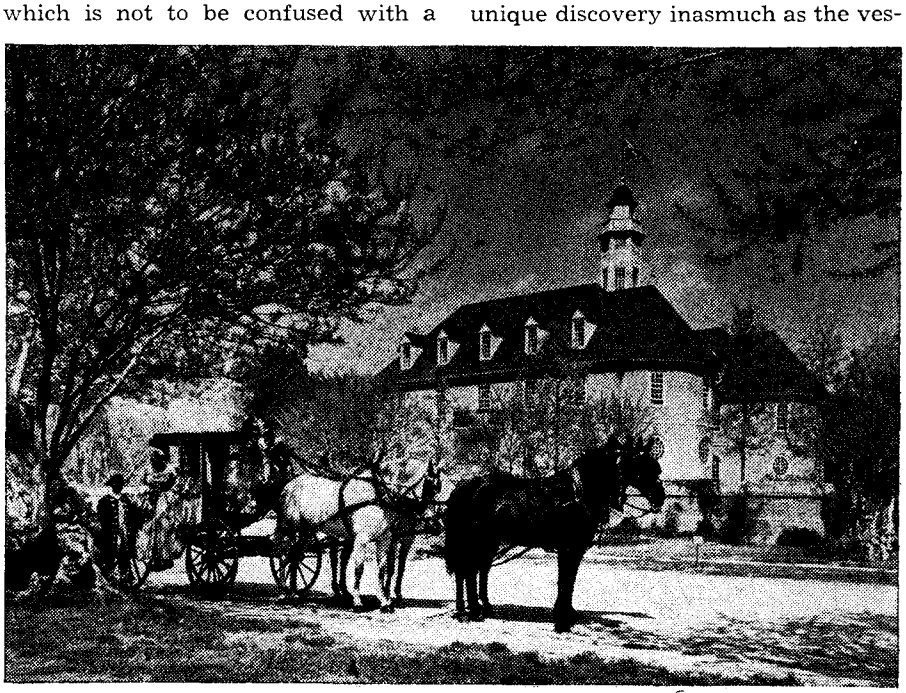
> TRAVIS HOUSE
>
> on the main Street, nearly oppoſite the Church.
>
> The Food ſerved here, in Addition to being of the fineſt Quality, is prepared by the oldeſt and moſt approved Recipes by thoſe who well underſtand the Art of Cookery. Here may be obtained fried Chicken, *Virginia* Ham, Corn Pudding, *Sally Lunn* and other hot Breads, Garden Stuff, Tipſy Cake, Pecan Pie, and a Variety of other favorite *Virginia* Diſhes.



—*Richard Garrison.*

In Williamsburg's Capitol, soft Virginia voices and collapsible hoops.

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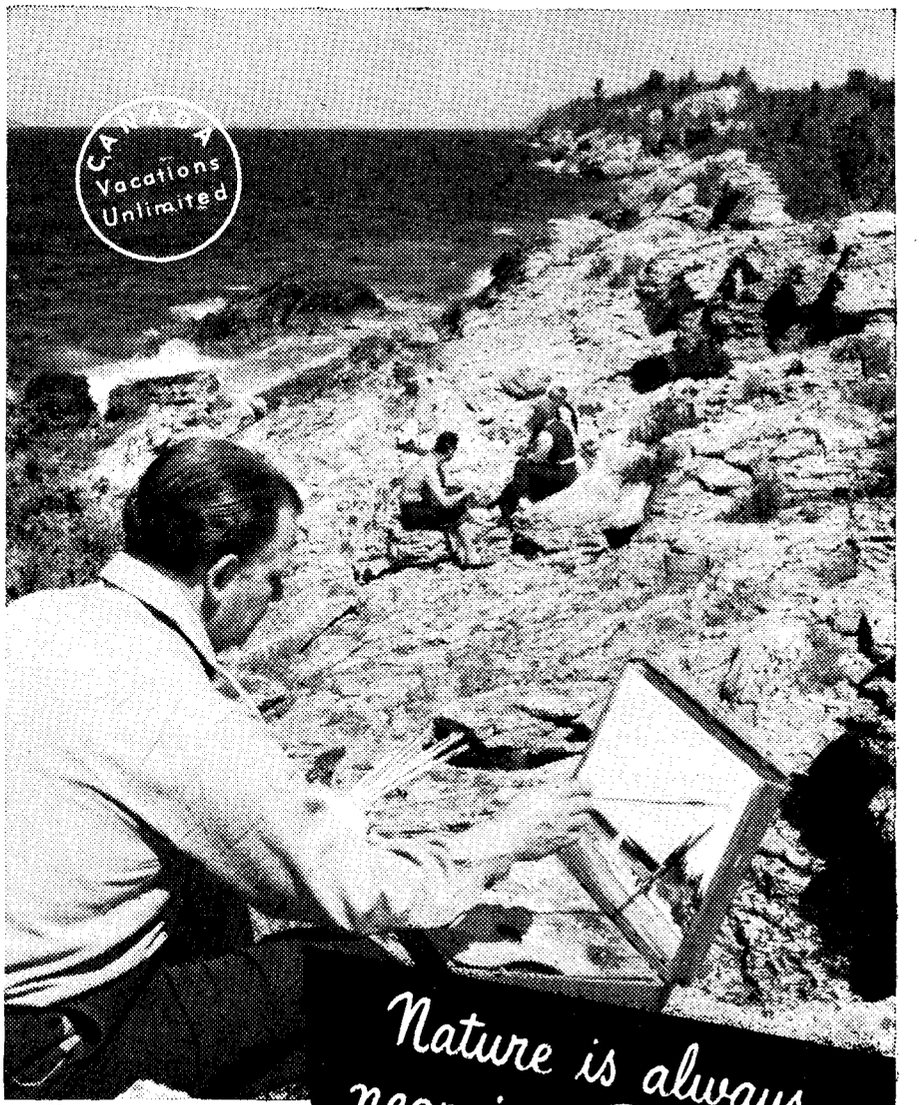
outfitted with overcoats, and owners were advised to pick up offending slaves before they could take ill. In 1738 the assembly passed this resolution:

> Resolved, That an Allowance of Thirty Pounds Current Money, be made to Peter Hay, for a Negro Man Slave, belonging the Estate of William Johnson, deceased; who being committed for Felony and thereof acquitted, by a long Confinement in Prison, became so exceedingly Frost-bitten, that a mortification ensued, whereof he died.

While the hapless were incarcerated, hardly a block or so away the privileged were taking their pleasure at Raleigh Tavern, the most fashionable bistro in town. For one thing it was the only place for miles around that had a Withdrawing Room for ladies. Jefferson danced with Belinda at the Raleigh, and some worthies from William and Mary College are said to have organized Phi Beta Kappa there the night of December 5, 1776. It's one of the few taverns in which Washington never slept, but he did eat there once, in one of the back rooms. On the wall is a French map of the area used by Lafayette during the campaign against Yorktown. Among the other knickknacks on hand are tables for loo, an early form of canasta, a wheel and dice for the royal game of goose, and an eighteenth-century bar suitably equipped for an eighteenth-century toot. Among its glassware is an ale tankard cut from the bottom of an old leather boot. Smokers could take a public church warden pipe, knock off a piece of the stem for sanitary purposes, drop an English penny into the Hondur Box (still on the bar), and get a pipeful of tobacco.

About half a million Americans every year come down to Williamsburg to trudge in the footsteps of the founding fathers. When they arrive they can sit in on a forty-minute orientation film, get information about visiting the buildings, buying combination tickets, and finding accommodations. The cypress-paneled Williamsburg Lodge has some 200 rooms at $3.50 to $7 for singles, $5 to $10 for doubles. The swankier Williamsburg Inn has 100 rooms and a number of handsome guest cottages. Singles are $7 to $14, doubles from $10 to $18. Swimming pool, tennis courts, and golf course are all near at hand.

"The Common Glory," a symphonic drama played in the outdoors depicting the insurgence of Thomas Jefferson and the Virginia patriots against the British rule, opens this year on July 1. Written by Paul Green, the pageant first opened in its magnificent setting by the shores of Lake Matoaka in Williamsburg in June of 1946 and



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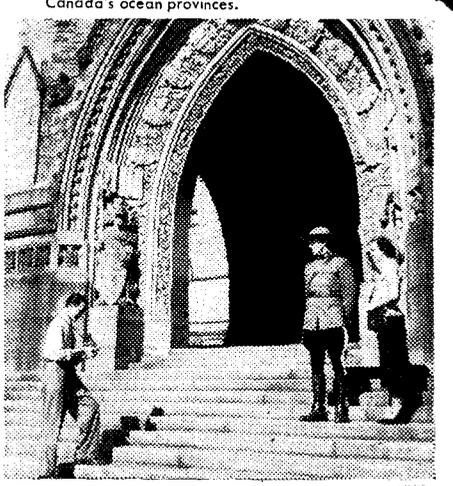
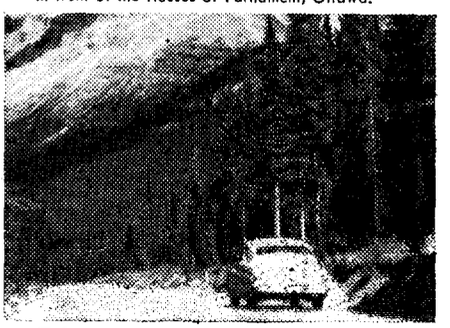


Souvenir snapshot: a red-coated "Mountie" in front of the Houses of Parliament, Ottawa.



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Planning to Visit Canada?

Don't miss the pre-view of Horace Sutton's "Footloose in Canada" (Rinehart) to be published in "Booked for Travel" in *The Saturday Review* on May 20th.

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received a rousing send-off from the New York drama critics who breached the Mason-Dixon line for the occasion. Brooks Atkinson, who writes for *The Times*, a New York daily, was entranced not only by the performance but by the setting "under the stars by the waterside and among the trees, the whole explained and edged with significance by a narrator." "The Common Glory" will be presented nightly through July 9 and then nightly except Mondays thereafter. No closing date has been set, due to popular demand, and winter may see the replica of the British warship still sailing up Matoaka's waters to hurl broadsides into "Yorktown" across the icy bay.

—HORACE SUTTON.

—Thomas L. Williams.

For bald pates, powdered perukes.

TRAVELERS' TALES

FIELDING'S 1950 TRAVEL GUIDE TO EUROPE, by Temple Fielding. William Sloane. $4. Fielding's gets wiser and stouter through the years. This revised edition—the third in as many years—is a breezy course on how to visit every country in Europe from Albania to Yugoslavia, with the accent on Britain, France, Italy, and Switzerland. No punch-puller, Fielding tells you where you're liable to be fleeced and where to find the *filles de joie*. He's got his own opinions, too, on national personalities, the competency of specific airlines, and the comfort you can expect on certain ships. Baedeker might blush at the information Mr. Fielding feels every traveler ought to know, but his unexpected frankness and his chipper, breathless pace will keep you not only informed but awake.

A companion piece to the book is Fielding's "New Currency Guide for Europe," a device which automatically changes any Continental currency into dollars. A spiral-bound looseleaf notebook of plastic vinylite pages, the guide is fitted with sliders that even Gracie Allen could operate. It works equally well for your tab at Maxim's in Paris or a slice of watermelon on a sidewalk in Naples. $2.95 at the bookstores.

ITALY, edited by Doré Ogrizek. Whittlesey House. $6. This latest entry in The World in Color series is, like its predecessors, crowded with more than 200 illustrations, many of them in full color. A section on the Italian arts includes a number of pictures from the masters—Giotto, Fra Angelico, Botticelli, Bellini, Michelangelo. The choices are familiar, the reproduction quite good. There is also a section on the Vatican before the book takes off for a tour of the provinces. The text of "Italy" is better than "France, Paris, and the Provinces," which was translated, but not nearly as readable as "Great Britain," apparently written in the original English. Sample: "Every second year witnesses the arrival [in Venice] among other visitors from the four dark corners of the earth, of the movie people for the celebration of the dark mysteries which are devoted to the ephemeral glory of a strip of moving pictures." The authors are otherwise preoccupied with history and legend, and make no pretense at writing a "how-to" type of guide. The result is a beautiful souvenir volume, which for supplemental reading is equally ideal.

ALL ABOUT AUSTRIA, by Virginia Creed. Duell, Sloan & Pearce. $2.50. First in a series of thin, moderately-priced, pocket-sized (though hard-covered) guides to the European countries. Pictureless and sparse on maps, this one hits the high points in a relaxed, pleasant, if pedestrian manner.

In this first effort the book discusses notable Austrian facts from fishing to faltbooting. It doesn't fail to record that Austrians take rum in their tea, nor does it leave out such important eye-openers as the price of a hotel room—$4 a day for the best, meals included. There are some wistful passages about the old steamer trips that used to ply between Passau and Vienna, Strauss waltzes playing, pennants flying. There is also much ado about Vienna, which, anybody will have to admit, has supplied as many composers, psychiatrists, and international incidents as any burg you can mention.

—H. S.

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Continental Culture

Austria

MUSIC FESTIVAL, Salzburg, July 27-Aug. 31.

THIRD INTERNATIONAL PHOTOGRAPHIC ART EXHIBIT, Klagenfurt in July; Innsbruck in Aug.; Linz in Sept.

Britain

COMPETITIVE MUSIC FESTIVAL, Cheltenham, May 8-21.

ENGLISH FOLK DANCE AND SONG FESTIVAL, Leicester, May 20.

EISTEDDFOD, Llandovery, May 29.

URDD NATIONAL EISTEDDFOD, Wrexham, June 1-3.

FESTIVAL OF BRITISH CONTEMPORARY MUSIC, Cheltenham, July 3-16.

BRITISH COUNCIL COURSE "SHAKESPEARE AND THE AGE OF ELIZABETH," Stratford-on-Avon, July 8-22.

ROYAL NATIONAL EISTEDDFOD, Caerphilly, Wales, Aug. 7-12.

EDINBURGH INTERNATIONAL FESTIVAL, Edinburgh, Aug. 20-Sept. 10.

2ND ANNUAL FESTIVAL OF CONTEMPORARY LITERATURE, Cheltenham, Oct. 1-6.

France

BACH FESTIVAL, Prades, June 1-20.

BACH FESTIVAL, Strasbourg, June 8-22.

INTERNATIONAL MUSIC FESTIVAL, Aix-en-Provence, July 15-Aug. 6.

INTERNATIONAL MUSIC FESTIVAL, Besançon, Sept. 3-16.

Germany

PASSION PLAY, Oberammergau (see *SRL* Apr. 22 for dates).

PREMIERE OF THOMAS MANN'S "LOTTE IN WEIMAR," with Albert and Else Bassermann, Heidelberg, June.

BEGGARS' OPERA, Baden-Baden, June-July.

DRAMA, MUSIC, AND ART FESTIVAL, Cologne, June 10-18. Celebrates 1900th anniversary of the city.

RICHARD WAGNER AND RICHARD STRAUSS FESTIVAL, Munich, July-Aug.

Denmark

HAMLET, Elsinore, June 12. The Old Vic Players will perform in Kronborg Castle.

HANS CHRISTIAN ANDERSEN FESTIVAL, Odense, June 23.

Holland

HOLLAND FESTIVAL, June 15-July 15, at Amsterdam, Scheveningen, and The Hague. Music, drama, ballet.

GRAND FLORAL PROCESSION, Zundert, Sept. 3.

Italy

CLASSICAL PERFORMANCE AT THE GREEK THEATRE, Syracuse, May 6-21.

SPRING CONCERT SEASON AT LA SCALA, Milan, June. (Toscanini)

ANNUAL INTERNATIONAL MUSIC CONVENTION, Florence, May-June.

OPEN-AIR OPERA SEASON, Baths of Caracalla, Rome, June-Sept.

BIENNIAL OF FIGURATIVE ARTS, Venice, June-Sept.

HISTORICAL PAGEANT AND TRADITIONAL "PALIO" CONTEST, Siena, May 24, July 2, and Aug. 16.

TRADITIONAL WATER PAGEANT OF THE FEAST OF THE REDENTORE, Venice, July 16.

SPECIAL PERFORMANCES OF "ROMEO AND JULIET," Romeo's Castle, Montecchio Maggiore, Vicenza, July.

INTERNATIONAL EXHIBITION, artistic, scientific, and children's films, Venice, Aug. 8-18; books, magazines, movies, Aug. 20-Sept. 10.

Switzerland

WILLIAM TELL PLAYS, Interlaken, July 1, 9, 13, 16, 20, 23, 27, 30; Aug. 6, 10, 13, 20, 27; Sept. 3, 10.

INTERNATIONAL MUSIC FESTIVAL, Lucerne, Aug. 9-28.

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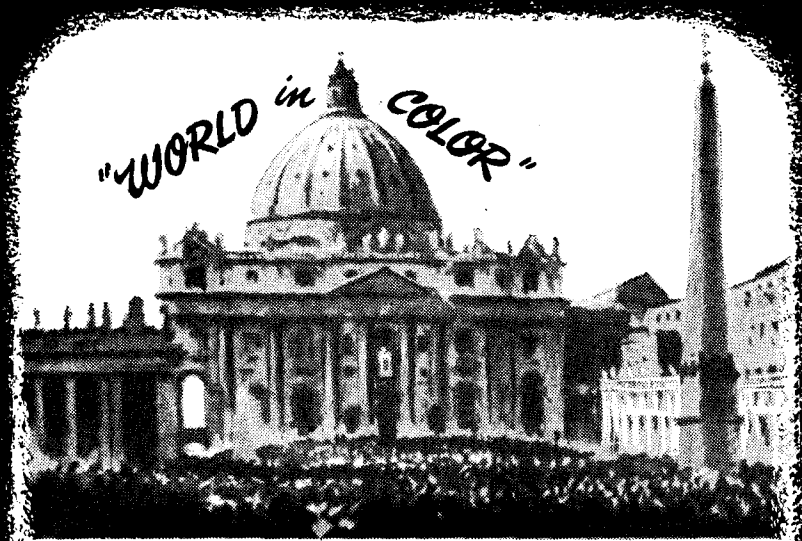

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THE FINE ARTS

A CASE OF MISTAKEN IDENTITY

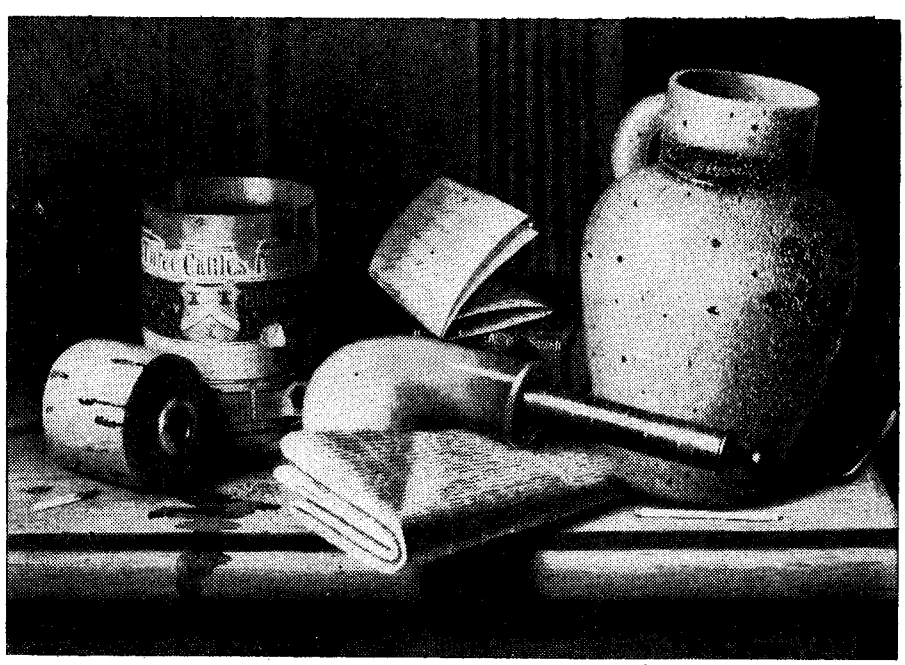
DURING the early 1930's the lobby of the old Hotel Charles in Springfield, Mass., included a small art gallery. The gallery had been there a long time, of course. It had been planned for the entertainment of the guests, as was so often the case in hotels before the cocktail bar ordered art to take elsewhere its languorous trade. The Hotel Charles's gallery was particularly good entertainment, too. The pictures were mostly still lifes, meticulously painted, depicting pipes, matches, guns, beer mugs, newspaper clippings, and other flotsam of a shipwrecked Victorian masculinity. Our elders had admired such pictures because their objects challenged reality itself to be more convincingly real. To us, on the other hand, the paintings seemed more provocative than explicit. We had learned to cherish surrealist art's use of net phrasing to expound the incredible; we liked a certain spontaneous mystery of assortment in the choice of still-life elements, whether the painter responsible was our own era's Pierre Roy, or was the late nineteenth-century American master of *trompe l'oeil*, William Michael Harnett.

Harnett's name was in fact soon heard persistently, both in circles devoted to advance European art developments and among people who were intent on correcting the blurred focus in which French post-impressionism's earthquake had left American painting. Harnett loomed as the most influential figure in a school of native painters which toward the end of the nineteenth century had developed what Wolfgang Born has called "the bachelor still life," an art in which the canvas became a sort of bulletin board of male memory and possession, with precisely rendered objects strewn or tacked up in evocative medley. There can be little doubt even today that Harnett was the school's central figure and that his colleagues regarded him as their chief. But now we know that very often when we praised his pictures we were praising the work of someone else—John Frederick Peto, currently the subject of an exhibition whose itinerary includes the Smith College Museum of Art, the Brooklyn Museum, and the California Palace of the Legion of Honor at San Francisco. An important case of mistaken identity has been solved, thanks to the brilliant sleuthing of *The San Francisco Chronicle*'s art and music critic, Alfred Frankenstein. For those who may not have read his own detailed and lucid accounts in the *Art Bulletin* (March 1949) and in the catalogue of the current Peto show, I will try to outline briefly his remarkable handling of the case.

Three years ago Frankenstein was awarded a Guggenheim Fellowship to prepare an intensive study of Harnett's pictures. Trained in the modern concept that the work of art is itself more cogent evidence than Ruskinian allusion, he began his research by a thorough examination of numerous signed works, many of them in leading public and private collections. He began without any idea of underlying enigma. But gradually he became aware that Harnett had apparently worked in two alternate styles: a "hard" style, in which the still-life objects were crisply defined, and a "soft" style, more luminous and dramatic in color, greater in carrying power, far less concerned with pinpoint definition for its own sake. At this juncture, I imagine, suspicion first came into effective play. Perhaps because Frankenstein is as perceptive a reporter as a critic, he began to notice clues that had been overlooked in the excitement of Harnett's esthetic rediscovery. The most vital of these clues was that a few signed Harnetts included still-life elements with dates or datable references posterior to the painter's death in 1892. After that there can no longer have been much question in Frankenstein's mind that a shady job had been done. The problem remained: by whom and why?

The second part of the problem was simple. Since Harnett was much the most salable painter of his school, his work had attracted forgers. But who these forgers were and are we likely shall never know. At any rate, their time will soon run out as Frankenstein's research becomes widely known. Yet as recently as 1947 the latter released on the Philadelphia market, as a tracer bullet, a picture he knew was not a Harnett. The picture bore no signature or identifying mark except a small cross which Frankenstein had put on its back. It turned up in New York some months later, by then bearing an old-looking inscription which would lead, in the subtle way of forgers, to the assumption that it was by Harnett.

THE man who had really painted this picture was Peto—himself utterly guiltless in the whole strange confusion. After Peto's death in 1907, and probably before, his pictures had been bought by forgers, their signatures in many cases effaced and Harnett's substituted. The forgers, unusually contemptible in that they did not have the skill or patience to produce their own fakes, also sometimes "converted" paintings by other members of the still-life school. But Peto appears to have been their favorite vic-



—*Brooklyn Museum Collection*

Still life by William Harnett—"a sort of bulletin board of male memory and possession."

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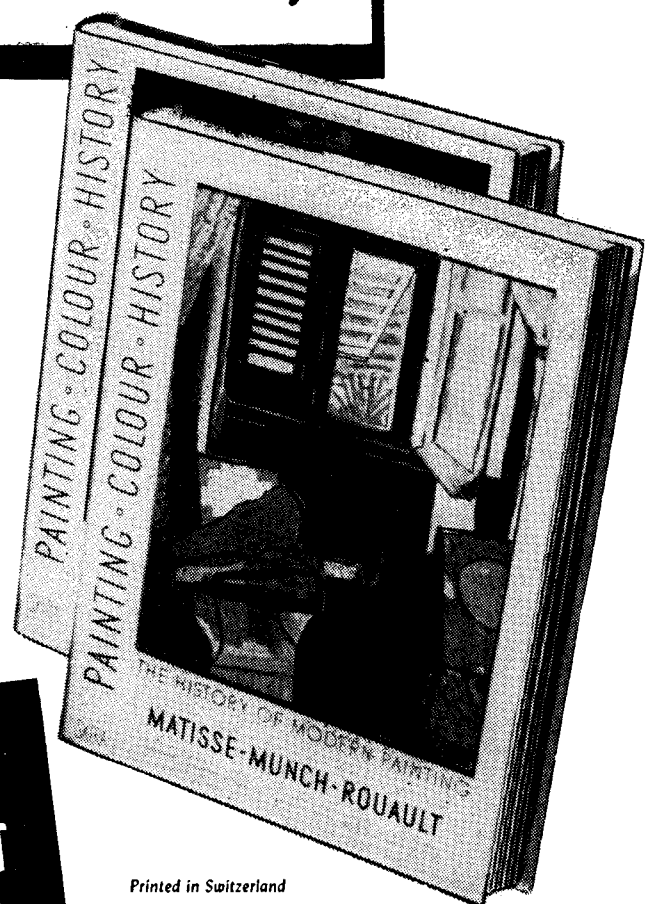

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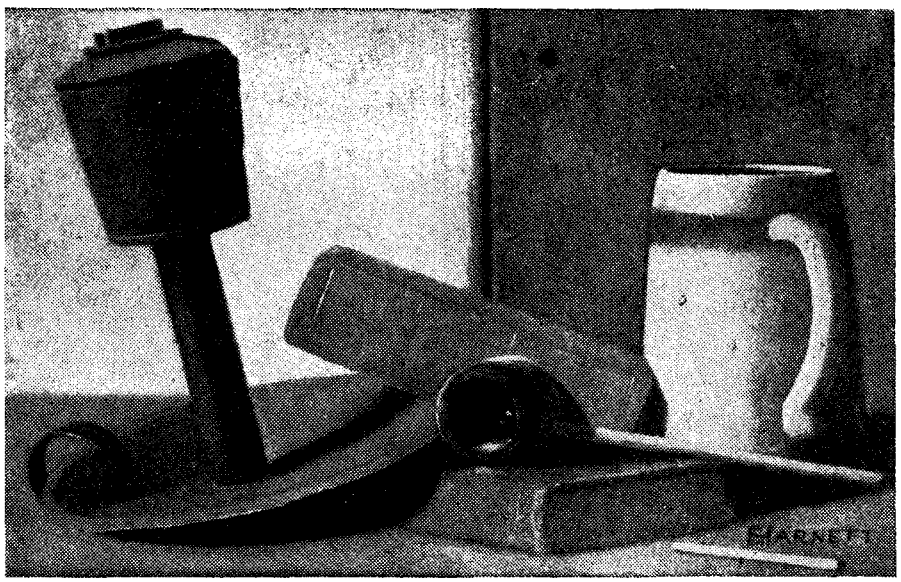

—*Courtesy of Alfred Barr.*

Peto still life with forged Harnett signature—"as much [for] his obscurity as . . . talent."

tim and Frankenstein lists no less than nineteen signed "Harnett" which are in truth the work of Peto. By a tragic irony, now happily repaired, the forgers probably chose Peto as much because of his obscurity as for his talent.

The artist never had any real success; he tried desperately to sell his smaller pictures for three or four dollars; he died poor and harassed. During his later years he lived at Island Heights, New Jersey, "his work and marriage," in Frankenstein's words, "more than slightly shadowed by the presence in the house of two ancient aunts . . . whom he supported throughout their lives, who prevented his going to Europe to study when he wanted to do so, and who at the end were confined in their senility to upper rooms of the house and rattled the locks on their doors while their nephew below tried to paint still life."

The old house at Island Heights, where Peto's daughter still lives, provided Frankenstein with many of the cardinal points in his masterly brief. Arriving at the house in July 1947, the critic was astonished to see on a ledge many of the objects which appear in still lifes until then thought to be the work of Harnett. There was, of course, a possibility that Peto might have bought these objects at the sale in 1893 of bric-a-brac from the estate of Harnett, whom he knew and revered. But patiently, gradually, carefully, Frankenstein proved that the objects had been collected by Peto independently, that seven of the most important ones do not occur in any authentic Harnett painting. Furthermore, he was able to study more than 150 pictures by Peto at Island Heights and in the Philadelphia house of friends of the artist's family. When he sorted his long accumulation of photographs he found that the pictures in the "hard" style were consistent in technique and signature; those in the "soft" style, while technically uniform, bore signatures in at least four different scripts.

By this time the truth was apparent: the "hard"-style pictures, and they alone, were by Harnett; the "soft"-style paintings were by Peto, though often with forged Harnett signatures. Having proved so much, most research authorities would have called it a day. But Frankenstein checked his conclusions by laboratory and photographic tests made by extremely competent restorers; he consulted handwriting experts; he traced the manufacture of Peto's stretchers. In short, he laced his argument up tight at every possible seam, and in so doing produced a detective story which, for art lovers at least, should make the exploits of a Perry Mason seem casual stuff indeed.

NOW, at last, poor Peto is having his first one-man show. He emerges from it a far more interesting painter than the man for whom he was so long mistaken, in part quite probably because our enthusiasm for light as opposed to luminous painting has waned. It seems incredible today when one sees Harnett's and Peto's works together that the confusion should have prevailed for so long. But perhaps this is the way of these matters. A contemporary taste, like that for *trompe l'oeil* in the 1930's, turns attention toward an earlier, complementary style within which, finally, we perceive important differences of approach and quality. As our taste expands the past grows with it, somehow always ahead.

—JAMES THRALL SOBY.

Cro-Magnon to Picasso

THE STORY OF ART. By E. H. Gombrich. New York: Oxford University Press. 462 pp. $5.50.

By S. LANE FAISON, JR.

"THE READERS I had first and foremost in mind were boys and girls in their teens who had just discovered the world of art for themselves. But I have never believed that books for young people should differ from books for adults except for the fact that they must reckon with the most exacting class of critics, critics who are quick to detect and resent any trace of pretentious jargon or bogus sentiment."

"The Story of Art" makes good reading for adults, perhaps for these very reasons. It offers an excellent introduction to the whole vast range of painting and sculpture, from prehistoric man to Picasso, from Europe to China, from Bernini's St. Theresa to Indian totem poles. It successfully avoids vocational double-talk. It explores works of art directly, as unique expressions, and mentions only those works which are illustrated. (The illustrations are numerous and of high quality.) It offers good criticism by example but avoids the theory of criticism. It places works of art in a sequence and relates them to the prevailing ideals of the society which helped to produce them. If the reader will keep in mind Gombrich's stated purpose and not ask for a different kind of book he will emerge from it informed, entertained, and filled with admiration for Gombrich's ingenuity and directness.

I can easily imagine that many teachers will substitute "The Story of Art" for more pedestrian texts now in use and that a large general public will be attracted to it precisely because it does not seem to be a text. The average reader will find his own opinions about "realism" in art near the beginning of the book. Without ostentation or dogma Gombrich shows how the demand for "realism" can play a man false and leads on to a contagious appeal to the reader to widen the horizons of his imagination.

Each of the twenty-seven chapters concerns an historical period except the first chapter, which discusses common features in the primitive arts of all times. Over each chapter an idea takes command: the later sixteenth century becomes a crisis of art, the twelfth century is the church militant, and the thirteenth is the church triumphant. The early Renaissance is presented as a sort of cultural war between traditionalists and innovators.

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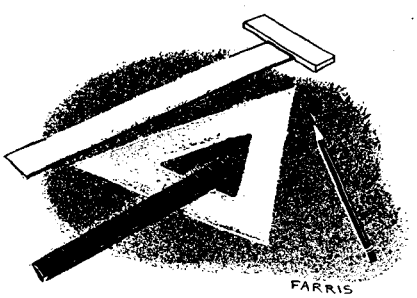
Vision and visions dominate baroque art of the seventeenth century.

Architecture plays only a background role in the scope of this book, but each chapter begins with a brief discussion of a characteristic building and the series adds up to a miniature history of architecture. The tailpieces provide a most unusual historical series of vignettes of the artist at work. The span runs from an Egyptian craftsman fashioning a golden sphinx to Picasso metamorphosing a model into a linear abstraction.

In the chapters on the fifteenth century I could have wished for more distinctions between North European and Italian art. Sluter and Van Eyck are not merely Northern parallels for Donatello and Masaccio; they are both expressions of the Gothic point of view and very different, therefore, from that of the Renaissance. In Sluter the figure of man is still swathed in arabesques of drapery. In Van Eyck he is suspended in the new space; he is not the master of it as in Masaccio. The point may not belong in a book of this sort, but great cultures tend to run according to a cycle of change, hence some startling similarities between the late phases of each. Sluter, for example, is in some ways closer to Bernini than he is to Donatello, who though contemporary helped formulate the beginning of a radically new attitude. In the same way Gothic art of the fourteenth century, the period of its greatest elegance, suggests the Praxitelean phase of Greek art after the more epic days of Phidias.

In the introduction Gombrich urges that there is really no such thing as Art; there are only artists. Though it is desirable to focus attention on creative people rather than on an abstract quality, at least in a book of this sort the statement is much too oversimplified. Its corollary, that there are no wrong reasons for liking a statue or a picture, seems to me very wrong indeed. If your liking is irrelevant to the art in the work you should, dear reader, not listen to Gombrich but go home and worry about it.

S. Lane Faison, Jr., is chairman of the Art Department of Williams College and director of the Lawrence Museum, Williamstown, Mass.



Matisse, Rouault, Etc.

HISTORY OF MODERN PAINTING: Matisse, Munch, Rouault. By Several Authors. New York: Albert Skira. 149 *pp.* $12.50.

By WALTER PACH

IN THIS, the second of the three volumes composing the Skira "History of Modern Art," there is applied the same idea of collaboration which appeared in the first: five different authors supplement one another for the text, and the eighty-eight very fine colorplates approximately equal the critical section in extent and importance; thus the publisher can well offer his front-page statement that the making of a handsome book is a collective work.

The present volume falls naturally into two parts, that of the French painters and that devoted to the Germans and Russians, with a few representatives of Norway, Belgium, Switzerland, Austria, and the United States. It is, of course, the French who have chiefly formed America's idea of modern art, and their pre-eminence is revealed anew as one studies the pictures in this book. Yet its devoting a good half of its pages to non-French painters and the study of them by Swiss critics recognizing a "Nordic" point of view are guarantees that this phase of modern art has received its due in planning this work.

As in Volume I (whose contents are given an introductory review at the outset here), the French artists are described by Maurice Raynal. He is at his best in the extensive section on Matisse, for whom he has a fervent admiration — which by no means excludes penetrating critical appraisal.

Almost equally good is the treatment of Rouault, and the sections on Marquet, Dufy, and Vlaminck are also on a high level. It is not held, though, in the problem of Derain; the pages on that painter make a practically complete assignment of cubism to Picasso (who will be treated in the third volume of the "History"). Here the cubist development is dated from the "Demoiselles d'Avignon," which Picasso painted in 1907. The author says that in 1908, "under the spell of Picasso, both Derain and Vlaminck deserted Fauvism for the new and more exciting problems of cubism." This squares very badly with a record of the case published as near its time as 1913 by the poet-critic Guillaume Apollinaire, whose importance to his period causes the authors of the present book to take the year of his death as marking off a section of their narrative. Apollinaire, in "Les Peintres

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Cubistes," affirms that "this new esthetic was first elaborated in the mind of André Derain," after which mention is indeed made of Picasso as "also to be considered a founder" of the school. Artists themselves are more interested in quality of work than in title to a given development but a historian cannot share such unconcern, especially when the question is of a movement like cubism, which so keen a thinker as Diego Rivera has declared to be the most important step taken by art since the Renaissance.

One is further disquieted to see that after bringing the illustrations of Matisse down to 1946 those of Derain go only to 1914, while the text leaves the painter's later work—far and away his greatest, many of us think—under a heavy cloud of uncertainty, consisting of the author's doubt as to conflicting elements in the mind of Derain.

Of the artists outside of France we are told that Ferdinand Hodler "received the enthusiastic recognition of all Germany. Yet it was a Pyrrhic victory resting on the confusion of a formulated literary outlook and an artistically formed intuition." Again, as to Emil Nolde the book says that "the stress he lays in his mask pictures on the grotesquer aspects of the human visage shows in the last analysis that Nolde confused the primitive with the barbarian mind." In short, Arnold Rüdlinger is here telling again what Goethe said over a century ago, that Germany, deprived for so long of the nourishment which Greco-Roman sources alone can furnish, must still wait for a full fruition of its art. The same applies to a painter more remarkable than the two just observed, Edvard Munch, the Norwegian.

Surely it was mentalities like these that made Renoir use the word "exotic" to describe Van Gogh, another artist to be classed finally as non-French. But as Matisse, Derain, and others of the Latin tradition drew heavily on their study of Van Gogh's grandiose color, so it is of prime importance (and especially for Americans) to know the attainments of Northern art; it is admirably represented in this book.

Iconography

RELIGIOUS ART FROM THE TWELFTH TO THE EIGHTEENTH CENTURY. By Emile Mâle. New York: Pantheon Books. 208 *pp.* $4.50.

By Herbert Weisberger

FOR SEVERAL decades now the works of Emile Mâle, a member of the Institut de France and formerly director of the Ecole Française in Rome, have maintained a place of eminence in art historical literature through his painstaking investigation of iconography as evolved by Christian art. His major achievement is summed up in four large volumes, three covering religious art in France from the twelfth century to the end of the Middle Ages and one dealing with religious art after the Council of Trent. From these the author has chosen for the present book those passages which he thought most significant and interrelated them with new connecting texts.

Since the four original volumes are not always obtainable and since only the one concerned with religious art in the thirteenth century has been translated into English, this publication should be welcomed by students of art. The forty-eight full-page illustrations, selected with excellent judgment though uneven in quality of reproduction, do not seem, however, always to be adequate in their number to meet the requirements of the text. Minor errors, such as giving the number of the Elders of the Apocalypse as eighty-four instead of twenty-four, though not too disturbing, could have been avoided by more careful proofreading.

The student who is familiar with the four mother volumes will necessarily miss material not contained in the new publication, which has been reduced from almost 2,000 pages of the original work. Although he may deplore omissions—and in so doing he would but attest to M. Mâle's great accomplishments—he might still like to add the new volume to his shelves. But to the reader unacquainted with the original volumes the new one is bound to produce that excitement which comes with knowledge either suddenly acquired or shedding new light on things supposedly already known. For M. Mâle's merit does not consist merely in hunting up facts for their own sake but in assembling them within a model framework of logical order and subordinating the whole to the exposition of cardinal ideas. In the best tradition of his country he easily succeeds in submerging particles of analysis within the totality of synthesis. This he does in a captivating style, partly terse, partly evocative.

In his writings on the religious art of the Middle Ages the author had to and did avail himself frequently of the findings of other scholars. His work on religious art after the Council of Trent—the age historically known as that of the Counter Reformation and in art historically as that of the baroque—is entirely novel both as to scope and concept. Adducing known though practically overlooked literary sources, relating them to contemporaneous religious art, and projecting both against the background of either secular history or temporal visions, M. Mâle has succeeded in establishing a clearer understanding of the plastic expressions so rich and dramatic as those of this period.

Art Notes

BAROQUE AND ROMANTIC STAGE DESIGN, edited by Janos Scholz. H. Bittner, New York. $10. Books on stage design during its most florid period have never been plentiful, albeit always expensive, which makes this volume doubly welcome. Janos Scholz, an eminent collector himself, has selected 122 representative drawings from the leading baroque stage architects and artists and they are beautifully reproduced. Using the then new science of mathematical perspective, these designers created panoramic phantasies so intricate and elaborate that, although not architecturally insoluble, their counterparts in real life would have been beyond the purses of even the wealthiest princes. Nothing could have been more romantic. In an introduction, A. Hyatt Mayor, curator of prints at the Metropolitan Museum, provides historical and technical background. The catalogue of plates by Mr. Scholz constitutes a highly informative set of notes on the artists and architects represented.

GAUGUIN, by John Rewald. Hyperion-Macmillan. $6. Between book covers and on celluloid Somerset Maugham's "The Moon and Sixpence" has

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made at least the rough outlines of Gauguin's extraordinary career familiar to most Americans. Those who seek to know more about the protagonist as an artist and a man will welcome this new edition of John Rewald's critical monograph and album, first published in 1938. As a specialist in the period of French painting in which Gauguin was a chief ornament, Mr. Rewald writes with knowledge and discrimination. Appended to the main text are notes on painting which Gauguin wrote into the sketchbook of a friend and a handy bibliography. Of the 130 plates, printed on large pages, sixteen are in color.

MATISSE, introduction by Maurice Raynal. Transbook, New York. $3. This portfolio of reproductions is the first in a series of Masterpieces of French Painting which Albert Skira, the French publisher, and the New York firm of Transbook propose to issue jointly soon. Portfolios in preparation include such moderns as Dufy, Picasso, and Utrillo, with the recent past represented by Manet, Cézanne, Van Gogh, et al. The present folder contains nine excellent color plates averaging about 8 x 10 inches in size. Such old favorites as "The Orange" and "The Artist and His Model" are here; but the rest are by no means the old chestnuts usually found in popular albums. Three are from the 1940's and include the "Annalies," so much admired at the 1948 Matisse retrospective exhibition in Philadelphia. Introduction, biography, and notes on the plates are each allotted a printed page.

FRENCH MASTER DRAWINGS OF THE NINETEENTH CENTURY, edited by Klaus Berger. Harper. $2.50. Valuable for students and a delight for the professional artist, this latest addition to Harper's Master Drawing Series maintains in every respect the high standard set by its three predecessor volumes dealing with the drawings of Dürer, Dutch seventeenth-, and French eighteenth-century masters. During the nineteenth century French art displayed a variety of talents as never before and this volume faithfully mirrors that diversity: from Prud'hon and David to Gauguin and Lautrec, each outstanding artist of the century is represented in the fifty-seven reproductions. Such seldom-heard-of draughtsmen as Lami, Raffet, and Descamps are given their due. As is customary in this series, there is an instructive note for each drawing, supplemented by a general discussion of style of the period, furnished in this case by Klaus Berger, professor of art at the University of Kansas City. —L. R. SANDER.

The New Recordings

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MORE MUSIC FOR MANY VOICES		
MORMON TABERNACLE CHOIR, Vol. 2. S. Spencer Cornwall, dir., A. Schreiner, organ. Columbia LP: ML 2098 (10")*	These volumes are as fine choral recording as has yet been done, in spite of tabernacle's echo — which sometimes is in time with music! Fine presence, nice clarity of diction, good balance.	This huge choir, given to unabashed muscle and/or syrup, is nonetheless highly musical, sings circles around some plushier, less spontaneous groups. Vol. 2 adds standard Mozart, Haydn, Mendelssohn items to usual hymn-anthem fare.
BACH: CANTATA #11; CANTATA #67; "JESU, JOY OF MAN'S DESIRING" (Cantata #147). Cantata Singers, Jacques Orch.; Mitchell, Ferrier, Herbert, Parsons. London LP: LPS 160 (10"), LPS 161 (10")	Excellent British choral recording; brilliant yet soft highs, nice liveness. Some soloists sound boxed-in; otherwise balance, perspective are good. The Ferrier voice comes through beautifully in both cantatas.	Two complete cantatas plus a familiar excerpt done in traditional British Bach style (in English). Well-bred, beautiful singing and playing, but there are some signs of rehearsal lack, here and there. Small forces are approximately correct.
BAROQUE CHORAL MUSIC (Bach, Schein, Palestrina, Gallus, Purcell). Dessoff Choirs, P. Boepple. Concert Hall LP: CHC 44 (Unlimited ed.)	Recorded (by this reviewer) in Armor Hall, Met. Museum of Art, N. Y., on tape, single mike. Huge resonance, ideal for older music; blurs Bach and Purcell some. Dual mikes might have given more body, sharper diction; this is a bit thin, but highly listenable.	An intelligent large amateur chorus plus conductor who lives with this music—fine combination, in spite of minor performance flaws. Large group is good for older music, heavy for double-chorus Bach (Motet, "Der Geist hilft"). Palestrina ("Assumpta est") is stunning.
MOZART: "CORONATION" MASS IN C, K. 317. Salzburg Festival Chorus and Orch., Soloists, Messner. Festival LP: FLP 100	Two more new LP companies, both making tapes in Europe (due to high musician's pay in U.S.). Mozart is done in cathedral—strange balance, with solos quite close, chorus out in "space." Helps reduce tremendous liveness. The Kodály tape (Rangertone) was made at recording session, has more natural balance, excellent audible sorting-out of many complex sounds. Soloists almost too far away, mixed with chorus. Orchestra excellent—fine brass. Both are wide-range recordings.	The famed Salzburg Festival takes audible form. I'd say this was conscientious, musical, a bit heavy performance; tempi (necessarily) rather slow in cathedral. Soloists intermediate. (See Haydn Soc. LP, same music. I haven't.)
KODALY: "TE DEUM" (1936); "THEATRE OVERTURE" ("Háry János," 1927). Vienna Symphony, Wiener Chor, soloists of Vienna State Opera, Swoboda. Westminster LP: WL 50-1		Big, modern-romantic choral work, dramatic, highly singable, mostly nondissonant, done here with power and understanding —chorus really knows its music. "Theatre Overture" suggests much film music —but it came first.
HAYDN		
HAYDN: SYMPHONY #53 ("Imperial"). Leopold Stokowski & His Orch. RCA Victor 45: WDM 1352 (2)*	Big, shiny sound, typical of the new Stokowski recordings (usually done with fancy multi-mike setups).	A little known symphony— and one of the finest I've heard, from that strange "romantic" middle period (Cf. #45) which H. later put behind him. A very fine job by Stokowski—who can do it when he wishes.
HAYDN: SYMPHONY #103 ("Drum"). London Philharmonic, Solti. London LP: LPS 124 (10") Choice of speeds	This sound—big orchestra plus big liveness—is perhaps too Wagnerian for Haydn, but most listeners will like it. Top clarity, excellent highs.	For contrast here is the typical late-Haydn, humorous, hiding enormous subtlety under surface fripperies. A strong, masculine performance, sometimes a bit rough in strings. —EDWARD TATNALL CANBY.

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PERSONALS

GRADUATE COUPLE want summer tutoring, typing, child-care, what-not. No cooking. Box 279-C.

LAW STUDENT, Williams graduate, desires summer tutoring position. Experienced, versatile. Will travel. Box 285-C.

RESEARCH ASSISTANT in current social field. Some investigating. NYC area. Interesting, permanent. For alert, mature woman. Box 286-C.

ACTOR-PLAYWRIGHT in hit show, urgently needs apartment. To $60. Anything. Mid-town preferred. Please call NYC, Trafalgar 9-8144, before noon or Box 287-C.

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UNSOPHISTICATED, middle-aged man, interested in cultural subjects, seeks correspondence with sincere girl. Box 290-C.

PERSONAL MAID-COMPANION. Assist housework, excellent home, good wages. NYC and Southampton. Box 291-C.

QUALIFIED TEACHER will exchange English lessons for German conversation lessons. Box 295-C.

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FOR RENT: June, July, August and part Sept. if wish. Charming and practical Cape Cod furnished house. Modernized and restored century-old colonial. Insulated. All utilities. In country village 12 minutes to Nantucket Sound. Accommodates 4 or 5. $175 monthly. Write: Box 298-C.

INTELLIGENT PORTIA invites stimulating correspondence from mature, male counterpart. Box 299-C.

ACCESSIBLE SECLUSION. Westchester. 1 hour Washington Bridge. Charming 2 bedroom (small 3rd) ranch type. Fieldstone fireplace, science kitchen, flagstone terrace. Screened sleeping porch. Panelled playroom. Garage. Brook, ¾ wooded acre. Oil heat. Insulated. City water. Lake rights. $12,500 furnished. Box 300-C.

EUROPE OR SOUTH AMERICA? Yale graduate student, raised in Brazil, fluent Portuguese, Spanish, wants summer travel as companion, tutor. Box 301-C.

EX-JUNIOR LEAGUER, faraway, convalescing from tuberculosis, would enjoy corresponding with middle-aged gentleman. Box 302-C.

YOUNG GENIUS, many achievements, great ambitions, unlimited energy, seeks correspondence with vivacious, intellectual female. Box 303-C.

ATTRACTIVE, very alert, intelligent young lady, knows how to handle people, their business, private affairs, world traveled, educated in music, art, languages, would like just the spot as social secretary or private secretary or in similar capacity. Call: NYC, SAcramento 2-1808, 9-11 A.M.

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SALE OR RENT, 5 room furnished cabin, Lake Meddybemps, Maine. Excellent fishing. Box 327-C.

PROFESSIONAL WOMAN can budget $45 for furnished apartment including utilities, Delaware County, Pa. Any takers? Box 328-C.

YOUNG RADIO ENGINEER seeks correspondence with liberal, mature woman. Box 329-C.

BACHELOR WISHES RENT quiet cottage near beach June, July, Sept. would also consider 2 rooms in house within 3 hours Manhattan. Box 330-C.

MALE WRITER, bored, all wrote out, invites cultured woman with ideas to write. Box 332-C.

MALE, young, intelligent, alert, hopes interested female will correspond. Box 333-C.

EDITORIAL WEEKENDERS. Ideal furnished cabin. Electricity. Rowboat. Season, $250. Box 334-C.

YOUNG WOMAN DOCTOR liking music, hiking, literature, invites male correspondence. Box 335-C.

2 SENIOR SEWANEE GENTLEMEN desire interesting, broadening summer employment. Box 336-C.

WRITING COUPLE, 1 child, 2 typewriters, seeks house within 1 hour NYC, preferably furnished. Yearly lease, begin now or Oct. References. Box 337-C.

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PERSONALS

DELIGHTFUL, small summer cottage nestled in hickory grove, 2,000 yards off Maine coast line in Ogunquit. Available 2-4 months. Reasonable. Box 304-C.

SUMMER JOB WANTED by product design student—ex G.I., familiar with and interested in anything, anywhere. Pay secondary to interesting work. Box 305-C.

FEMME DESIRES FRIENDLY correspondence. Gents preferably. Hmmm? Box 306-C.

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2 UNIVERSITY OF CHICAGO STUDENTS, excellent companions, want to work summer on boat. Room 823, 1005 East 60 St., Chicago 37, Ill.

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GENTLE CYNIC, interested mountains, solitude, symphony, ideas, invites feminine, iconoclast write Box 315-C.

CHARMING, INTELLIGENT LADY invites correspondence from mature gentleman. Box 316-C.

BUCKS COUNTY, PA.—couple has place to live, but need bread. Wife, former newspaperwoman, will type, edit. Husband wants outdoor work, any kind, experienced. Box 317-C.

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COLLEGE STUDENT desires summer employment. Will do anything, anywhere. Box 219-C.

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HARVARD STUDENT offers service as tutor for summer; sciences, mathematics. Box 341-C.

EUROPE OUR GOAL—2 university men want summer employment, anything, anywhere. Box 342-C.

HAVE IDEA AND CAPITAL for new literary magazine. Will give interest to "name" editor or author. Box 343-C.

INTELLIGENT, unresigned female will correspond with mature country gentleman. Box 344-C.

EXTREMELY LITERARY, somewhat literate young female desires coruscating, carefree correspondence. Box 345-C.

SMITH COLLEGE SENIOR, history major, looking for worthwhile, interesting, and fun future. Box 346-C.

LANE'S ISLAND — Accommodations still available during July. Quiet. Beautiful scenery. $45 and $50 weekly. American Plan. Rockaway Inn, Vinalhaven, Me.

YOUNG WOMAN desires position as chaperone, companion to traveling group, individual. Box 348-C.

YOUNG MAN, 27, Dartmouth graduate, business experience, desires permanent position in France or Italy. Box 249-C.

OPPORTUNITY REST, Vermont colonial home, 2 guests, tray breakfasts. Special diet arranged. Month, season. Box 350-C.

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the Phoenix Nest

THE LISTENER

"Really, it is not I who am writing this crazy book," James Joyce would say, "it is you, and you, and you, and that man over there, and the girl at the next table."—Eugene Jolas in *Partisan Reader.*

"IF they will say the words for me,
The music will be lent."
Down to the river and the trains,
Joyce, the listener, went.

He tarried long in restaurants,
Trailed children through the park,
He caught the cadence and the spell
Of language, light and dark.

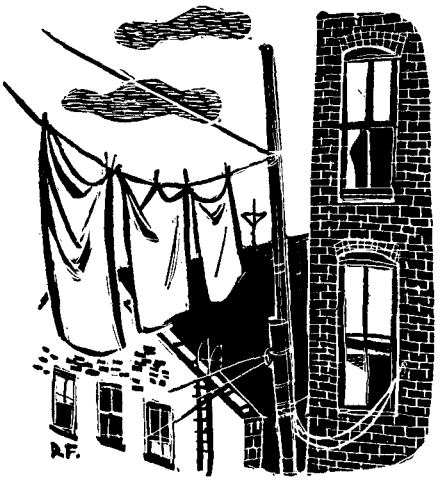
He gathered words from everywhere,
As fresh as rain on stones,
The casual accent as it fell
In tones and undertones.

Now men and women of all kinds,
Each in his own voice,
Speak for themselves, infallibly,
Out of the books of Joyce.

—ALICE PORTER.

* * *

I print the following because it seems an honest piece of writing. In such areas in our cities something is certainly needed. Can't some publisher, librarian, bookseller, or person



with ideas who likes to work with people supply an answer?

FREEDOM AND EQUALITY

After reading and listening to theories about freedom and equality I would like to write about our section of town.

Our section is the working-class section and naturally most of the people identify themselves with the working class. A few exceptions are seen in the petty merchants and the white-collar clerks, who identify themselves with management.

Most young men in our section learn practical trades and the young women work as clerks, waitresses, or on piecework in the nearby factories. Most girls work until they're married. And a general saying around the neighborhood is "Most girls marry just to get out of work."

In our high schools the children are exposed to Shakespeare, Milton, and other literary immortals, but the habit of good reading finds no model. Their young feelers of imagination do not function in the schools. Reading and other such forms of intellectual stimulation do not pay off. Erskine Caldwell and the romantic historical novelists are popular.

The bedroom scenes are recalled, but little else. I've talked with some of my old school friends and they say, "I used to read a lot but it just doesn't pay off." Most people in our section do not have the time or inclination to play the intellectual. People there have found out that adventures in ideas and emotions lead to nothing. People in our neighborhood like to act on what they know so if energy doesn't pay off in a bigger paycheck it isn't useful. It's awfully hard to be clever at book reviews the night before and still feel clever going to work in the morning.

I think these people are trapped. The young people want something. At least they marry and have children. Yet marriage only grinds the social facts deeper into their flesh.

Intelligence doesn't mean too much. After following through some of the high IQ fellows from our high school I found out that they wound up as supervisors and foremen. But their ideas are as stereotyped as those of the dull normal in the same environment. For every question which might lead to a way out a short answer is supplied by experience, "It doesn't pay to worry about such things." They can't get out. There is no place to go. The few who succeed go up the ladder, move out of the neighborhood. Their influences, good or bad, are lost to our section. So the ground becomes more sterile.

To use academic language, it seems our section limits the range of responses most can make, regardless of intelligence.

They just quit thinking about "nonpractical" things. Now just what does this freedom and equality we hear about, in philosophy, mean in such a context? Not very much.

The local churches (with one exception) condemn people for getting drunk, committing adultery, and not going to church, but never question the social background.

I base my deductions on two years' work in the Detroit-Lorain W. 25th St. area in Cleveland. Freedom and equality as defined in the "Encyclopedia of the Social Sciences" are just nonsense in our neighborhood context. Something more than sterile argumentation is necessary.

—PAUL KUESTNER.

* * *

—WILLIAM ROSE BENÉT.

FRASER YOUNG'S LITERARY CRYPT No. 359

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 359 will be found in the next issue.

KCGLA DGF CGBPHMG

HF LNEGCOHAT BWOA

LO RCLEG OPQNHGCO

ACHWDZV HF XLC.

—OGFGML.

Answer to Literary Crypt No. 358

A wise skepticism is the first attribute of a good critic.

—J. R. LOWELL.

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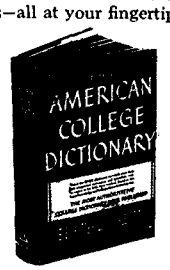

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DOUBLE-CROSTIC NO. 841

Reg. U. S. Patent Office

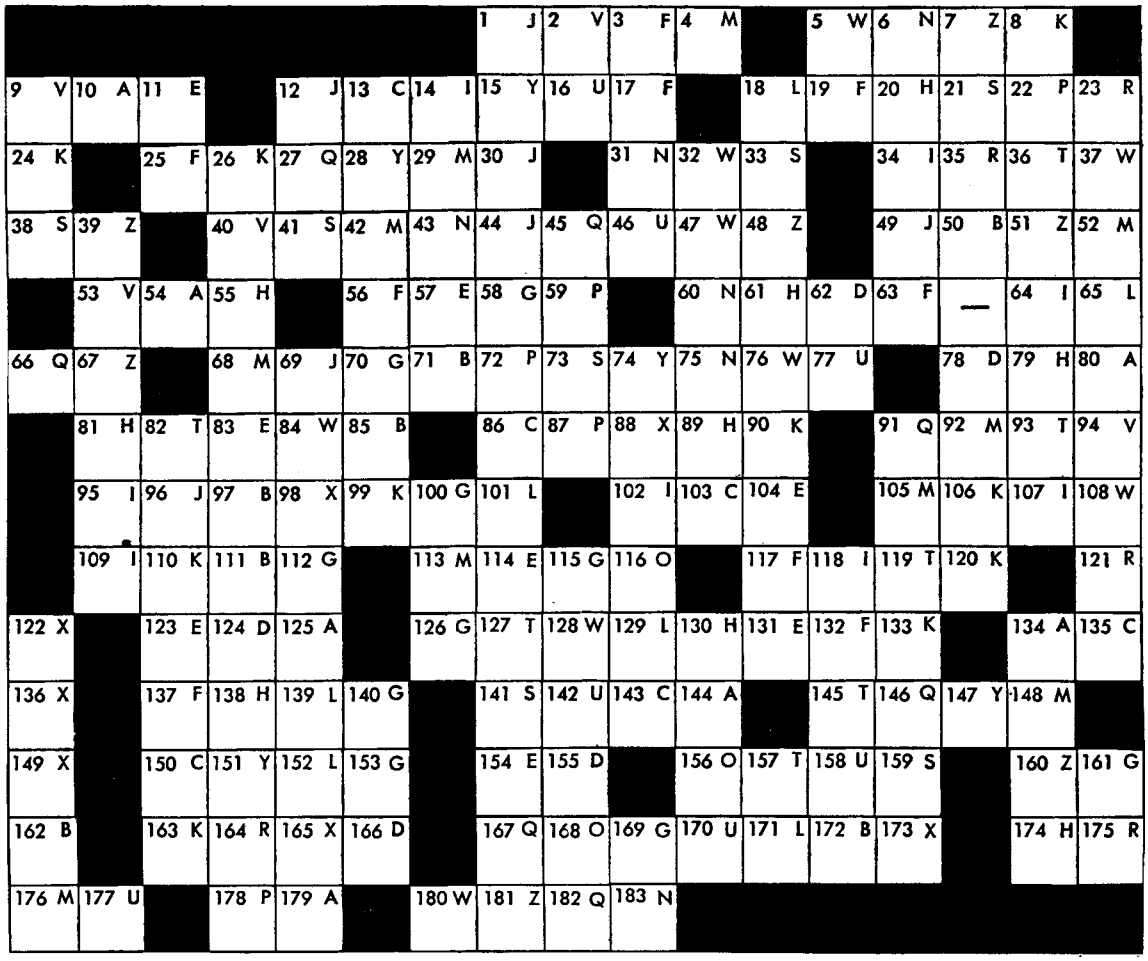
By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. The jurisdiction of a local fiscal officer under the Moslem rule (India; var. sp.).	80 125 134 10 54 179 144
B. Arbiters.	97 50 85 162 71 111 172
C. French sculptor (1813-78; marble statue of Napoleon, etc.).	13 103 150 135 143 86
D. The native officials and clerks of a civil court; used collectively (India).	155 166 62 78 124
E. The divine artificer (Vedic myth.).	123 57 83 11 114 154 131 104
F. Turgid; bombastic (comp.).	19 132 17 25 63 117 56 137 3
G. Obstinacy (French).	115 100 140 161 169 58 126 70 112 153
H. Sausage-shaped.	20 174 81 61 79 130 138 89 55
I. Culture patterns.	102 118 95 64 109 34 14 107
J. Collusion; partnership (used after "in" or "to go" slang).	12 1 69 49 96 44 30
K. Plumage.	163 106 8 120 110 26 90 99 133 24
L. The turn, or time, of a party, group, or person in power.	171 129 139 65 152 101 18
M. To consider valuable (3 wds.).	113 148 68 176 4 92 52 42 105 29
N. Ports; harbors.	60 31 75 183 6 43
O. River in England and Scotland, one boundary of "the Debatable Land."	168 116 156
P. Any of the seven conspicuous stars in Ursa Major (Hinduism).	59 178 72 87 22
Q. Rising, as the tide, opposed to ebbing.	182 66 146 91 45 27 167
R. American actor and producer in theatre, radio, movies (first name; 1915-).	121 164 35 175 23
S. Disheveled.	41 38 21 73 33 159 141
T. Fails to follow suit when able, in violation of the rules (card-playing).	93 82 145 127 36 157 119
U. Dislocated, as a bone.	77 142 46 170 177 158 16
V. A night heron (U.S.).	40 2 53 9 94
W. All-pervading.	128 47 37 84 76 32 108 5 180
X. Large skin boat (Alaska).	149 122 173 88 136 165 98
Y. Kindled anew.	28 151 74 15 147
Z. A size of type (14 pts.; printing).	51 7 39 67 181 48 160

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).



Solution of last week's Double-Crostic will be found on page 52 of this issue.

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